

**A STUDY OF EIGHTEENTH CENTURY DRAMA
IN SCOTLAND (1660 - 1760)**

Jack McKenzie

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A

Study of Eighteenth Century Drama in Scotland (1660 - 1760)

Being a Thesis presented by

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M.A. (St. Andrews, 1936), B.A. (London, 1948)

To the University of St. Andrews

in application for the Degree

of

Doctor of Philosophy.



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DECLARATION.

I hereby declare that the following Thesis is based on the results of investigations conducted by me, that the Thesis is my own composition, and that it has not previously been presented for a Higher Degree.

The Research was carried out in the Department of English in the University of St. Andrews, under the supervision of Mr. A.F. Falconer, M.A., B.A., B.Litt.

Date: 31st August, 1955

CERTIFICATE.

I certify that Jack McKenzie, M.A., B.A., has spent the equivalent of twelve terms at Research work in the Department of English in the University of St. Andrews, under my supervision and that he has fulfilled the conditions of Ordinance No. 16 (St. Andrews) and that he is qualified to submit the following Thesis in application for the Degree of Doctor of Philosophy.

HEAD OF ENGLISH DEPARTMENT,
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Date: Nov. 1955

UNIVERSITY AND RESEARCH TRAINING

I entered United College, St. Andrews in October 1932 and graduated M.A. with Honours in Classics in June 1936. In 1948 I graduated B.A., with Honours in English at London University.

On 3rd December, 1949, under the direction of Mr. A. F. Falconer, M.A., B.A., B.Litt., I began research which forms the subject of this thesis. In August 1947, I was appointed to Lawside Academy as Classics Master and in 1955 to Forfar Academy as Principal Teacher of Classics.

A

STUDY OF EIGHTEENTH CENTURY DRAMA

IV

SCOTLAND (1660 - 1760)

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A STUDY OF EIGHTEENTH CENTURY DRAMA IN SCOTLAND (1660-1760)CHAPTER I.Introduction.

Drama has always been one of the weakest of the arts in Scotland and materials for Scottish dramatic history are correspondingly scanty. Miss A.J. Mill¹ has shown nevertheless that for the period before 1603 there was in Scotland a considerable amount of dramatic activity, though far less, of course, than for the corresponding period in English theatrical history. From the time of the Union of the Crowns, however, and the transference of the court to London, Scottish drama, already seriously weakened by the growing antipathy of the Scottish Presbyterian clergy, became almost completely extinct. From 1603 to 1660 there is hardly a trace of any true dramatic performance, though doubtless here and there small bands of strolling players may have given drolls and abbreviated versions of plays, possibly mixed with tumbling and acrobatics. Occasional performances of plays, in Latin and English, undoubtedly took place in the schools.²

After the restoration of Charles II there was a gradual though slow increase in entertainments and amusements of various kinds - balls, dancing, music and so forth - entertainments which had been at least partially suppressed during the years 1603-1660. Notices of dramatic performances are once again found. Needless to say/

1. A.J. Mill: "Mediaeval Plays in Scotland" (1927).

2. See Chapter 5.

say, such representations aroused the most violent opposition from ministers and magistrates alike - and this opposition continued far into the eighteenth century. Almost all the dramatic performances that there were (nearly all of them plays by English authors)¹ seem to have been given in Edinburgh, which had from 1668 to about 1684 fairly regular theatrical entertainment, attended, it is interesting to note, by such men as Sir John Foulis of Ravelston, Sir John Lauder of Fountainhall, and William Cunningham of Craigends. The last fifteen years of the century show no record whatever (save one abortive attempt) of adult dramatic representations. These, except for isolated performances, do not occur until the third decade of the eighteenth century.

The 1720's show the first evidence (again almost entirely in Edinburgh) of a real reawakening of interest in the theatre, an interest which was quickened by the efforts made to suppress the drama. Anthony Aston's company in 1727-8 and Allan Ramsay's short-lived theatre in Carrubber's Close in 1736-7, may be taken as examples. Within a year or two of Ramsay's failure the Licensing Act of 1737 was circumvented by the device of advertising a "Concert of Vocal and Instrumental Music", charging the audience for that and then presenting a play gratis. From 1741 onwards there was in Edinburgh an unbroken succession of yearly theatrical seasons. Activity was still confined to performances given by strollers in various buildings and there was no regular theatre in Scotland till 1747.

1. From 1660-1700 Scottish authors show a total of three plays, one of which was never acted.

1747, when the foundation stone was laid of the Canongate Theatre in Edinburgh. From then till the end of our period regular seasonal representations were given there, and from time to time the Edinburgh Company extended its sphere of activity by tours to Aberdeen, Dundee, Glasgow and other towns.

This study endeavours to trace the course of Scottish theatrical history from 1660 to 1760, first in Edinburgh and then in other towns in Scotland. A special chapter has been devoted to the drama in schools and universities and there is a preliminary chapter on Mountebanks and Itinerant Entertainers. The appendices include lists of all performances from 1660 to 1760 in chronological order, of all actors and actresses, and of plays by Scottish authors; there are also two brief notes on Thomas Sydserf and on the Masters of the Revels. The material for such a study is, for the earlier period, found mainly in state and local records, supplemented by private diaries; for the eighteenth century, newspapers and other periodicals form the chief sources. All material not easily accessible (manuscript extracts and newspaper notices) is given in Vol. II - Sources.

CHAPTER II.

Mountebanks and Itinerant Entertainers.

As a prelude to the story of the drama it might be interesting to give first a little consideration to the mountebanks and other itinerant entertainers who wandered through Scotland during the late seventeenth and early eighteenth centuries. Not much has been written on this theme.¹ Though they were not of course actors properly speaking and produced no plays, yet these entertainers did from time to time introduce into their repertoire items of a semi-dramatic nature and so have some claim to our attention.

- (a) Mountebanks: sellers of quack medicines from stages in the streets - entertainments to attract audiences - examples of such "physicians".

At this period, in Scotland as elsewhere, visits of wandering mountebanks and quack doctors were very common. They brought some variety into the monotony and dull routine of the ordinary citizens' lives, for not only did they sell infallible remedies for all kinds of diseases, but they often provided entertainments as well. In order to attract crowds and promote the sale of their medicines they would obtain the consent of the local authorities (often having fortified themselves in advance with/

1. A.J. Mill, "Mediaeval Plays in Scotland", Ch.II, pp.36-45, deals with this subject for the years before 1603. For the quack doctors see R. Thin, "Medical Quacks in Edinburgh in the 17th and 18th Centuries", Old Edinburgh Club, Vol. 22, pp. 132-159.

with the warrant of the Privy Council also, should the local Town Council prove difficult to persuade); they would then erect stages and give exhibitions in the various towns they visited - usually at the Mercat Cross. These exhibitions were probably in the nature of "variety turns" - rope-dancing, juggling, etc. - but occasionally had a more dramatic flavour, for different authorities assert that "comedies" were acted. These were possibly drolls, dumb-shows, or something similar. Once a crowd had been collected and its interest aroused, the mountebank would deliver a harangue on the merits of his drugs and sell them to the credulous citizens. Cures and minor operations were also performed on the stages, often gratis to poor people by way of advertisement. During the years after the Restoration there appears to have been in Scotland a fair number of these men, who were mostly of German, Dutch or Italian origin; Edinburgh seems to have been their centre, though they paid visits for varying lengths of time to a number of other towns, e.g. Aberdeen, Cupar, Dundee, Glasgow, Perth, St. Andrews and Stirling.

- (1) Pontus: The earliest, as well as perhaps the most important was John Pontus (the same is variously spelled Ponthus, Ponchus, Ponteyus, Ponteous, etc.). He was a German who had been in Scotland twice before, in 1633 and in 1643;¹ this third visit lasted from July/

1. "Diary of John Lamont of Newton", (1830). Maitland Club, p.158.

July 1662 to December 1663 at least.¹ He had a warrant from the King and was granted permission by Edinburgh Town Council several times² to set up his stage "in some convenient place of the Cittie" to sell his drugs. Niddrie's Wynd, the Mercat Cross, the Canongate, Blackfriars' Wynd, and the High Street are the localities mentioned. His medicines, being apparently very good, were in great demand, so much so that, according to Nicoll, Chirurgeons and apothecaries came from all over the country to buy them and re-sell them at a good profit. In order to attract customers he had one assistant who played the fool and another who danced upon the tight-rope. Nicoll, in an interesting description of this rope-dancing, tells us how "thair wes ane tow affixit fra the south syde of the Hie streitt of Edinburgh to the north syde of the streitt, quhairon he discendit upone his breast, his handis lows, and streatched out lyke to the winges of a foull, to the admiration of many,"³ and how another of these dancers "haifing dancit sevin sooir tymes at ane tyme without intermission, lifting himselff and volting sex quarter heigh/

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1. John Nicoll: "Diary of Public Transactions and other Occurrences", (1836), Bannatyne Club, pp. 375-6, and Edinburgh Town Council Records (1655-1665), ed. Dr. Marguerite Wood.
 2. Council Records, 13 Aug. 1662; 16 Jan., 5 June, 11 Dec., 1663.
 3. Nicoll: "Diary", p.375-6.

heigh above his awin heid, and lichteing directlie upone the tow as punctuallie as gif he haid been dancing upone the playne stones."¹

Though Nicoll says that "commedeis" and "playes" were acted, he gives no details and it must be assumed that he means clowning and tumbling, rather than true dramatic representations. In addition to Edinburgh, Pontus visited Glasgow, Stirling, Perth, Cupar, and St. Andrews at this time.² Previously, in 1643, he had been at Aberdeen and "north to uther burrowes".³

Both Lamont and Nicoll assert that there was another mountebank, a High German, in Scotland at this period; he visited Edinburgh, Aberdeen and Dundee.⁴

- (ii) Quarentina: It is not clear whether all these doctors gave entertainments; some may not have, for there is no information of any shows given by the next mountebank, Joanna Baptista Quarentina, an Italian, who was given permission by the Town Council of Edinburgh in 1665 to erect a stage "upon the hie streitt betwix the head of Niddries Wynd and Blackfreir wynd for the space of sex weiks/

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1. Nicoll: "Diary", p. 375-6.
 2. Lamont: "Diary", p. 158.
 3. Spalding: "Memorialls of the Trubles in Scotland and England", (1851). Spalding Club, pp. 292-3.
 4. This seems to be confirmed by Edinburgh Town Council Records, where permission is granted to a mountebank on 1 Aug. 1662 and to Pontus on 13 Aug., 1662. Obviously different people are indicated.

weeks tyme for the exercise of his airt and calling in public view."¹ He remained there for several weeks selling his drugs, apparently without opposition from the surgeons, and "receavit a great abundance of money."² There is another minute of the Council dated 10th. January 1666, permitting him "to keip his stage till the first of Febri and to sell drogs and use cures till that tyme." After that he must have visited other towns in Scotland, for we find him admitted a burgess (gratis) of Stirling on May 29th. 1666.³ In October he was back again in Edinburgh but this time the Town Council added to their permission the clause, "he doeing nothing prejudiciall to the chirurgeons."⁴ Baptista then seems to have disappeared from Scotland but ten years later he returned and applied to the Council for permission to erect his stage on the High Street. As he had the King's warrant, the Council could do little but grant his request for the period up to January 1st. 1677.⁵ In a minute of December 15th./

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1. "Extracts from the Records of the Burgh of Edinburgh", ed. Marguerite Wood, (1940), p. 381, under 17 Nov. 1665.
 2. Nicoll: "Diary", p.443.
 3. "Extracts from the Records of the Royal Burgh of Stirling: 1519-1666", (1887), p. 252.
 4. Edinburgh Council Records, 10 Oct. 1666.
 5. Ibid., 25 Oct. 1676.

15th., 1676 the Council granted an extension till February 2nd, but positively refused any more time, two of the Deacons declaring that January 1st. was long enough. On February 1st. Baptista made supplication to the Privy Council,¹ pointing out that his licence expired on the following day and, though he still had several cures on hand, the Town Council were refusing a further extension. The Lords of the Privy Council granted him till April 1st. 1677, after which we hear no more of Baptista.

- (iii) Philo: The next mountebank we encounter is Joannes Michael Philo, physician. (The Privy Council Register² refers to him as "Joannes Michael, Philo-phisitian.") He, having the King's warrant, was permitted by the Privy Council to set up "a publick staidge immediately within the city of Edinburgh to the effect foresaid, and recommends to the magistratts of Edinburgh to give licence for that effect, and appointes the masters of the revells to sie and ansuer the petition to be given in be the said Joannes Michael, Philo, against the nixt Councill day, and in the meanttyme, while the said matter be heard, discharges him to have any rope-dancing."³ The petition was apparently granted/

1. Register of the Privy Council of Scotland, p.105, 1 Feb., 1677.

2. P.C.R., 27 June, 1672.

3. P.C.R., 27 June, 1672.

granted, for on August 22nd,¹ he made application for a licence to erect his stages in other cities throughout Scotland and this was granted until February 2nd. 1673. Philo's actions and movements after this are not quite clear. We find him again petitioning the Privy Council on September 18th. 1672.² The stage which he had erected in Edinburgh had apparently been taken down by order of the magistrates "befor the petitioner could have tyme to compleit many considerable cures.". The Lords of the Privy Council ordered it to be re-erected and to "continue the same until 1st. March next, bot prejudice alwayes to the magistrates of Edinburgh to be heard as to what they have to say to the petitioners charge." There is a further reference to Philo in a minute of Edinburgh Town Council for 4th. December 1672. It seems that Philo was intending to petition the Privy Council again to allow his stage to be set up on the High Street, and the Council, at the instigation of Deacon Cheisly, determined to oppose this. It may be surmised that the Guild of Surgeons was alarmed at this encroachment on their prerogatives. No information about Philo's entertainments (except that they included rope-dancing) has survived.

1. P.C.R. 22 Aug., 1672.

2. B.C.R. 18 Sept., 1672.

(iv) Doctor at Niddrie's Wynd Head: In 1682 another doctor of medicine erected a stage at Niddrie's Wynd Head. Protests were made by the neighbours, and the Town Council¹ ordered the stage to be demolished and not to be erected again in any place on the High Street. Nothing more is known of this doctor or of his entertainments.

(v) Cornelius a-Tilbourne: The College of Physicians, as well as the Guild of Surgeons, must have viewed such quacks with considerable displeasure. In April 1684² they opposed the granting of a licence by the Privy Council to Cornelius a-Tilbourne, another German mountebank. He had come from London, where he had experimented on himself, in the King's presence, with poisons and their antidotes; for this he had received from the King a gold chain and a medal. The Privy Council³ granted his petition and ordered the Edinburgh magistrates to allow him to have a public stage on the High Street "in the ordinar way accustomed." One of his servants died as a result of these experiments.⁴ There were "turns" of some kind on his stage, for Erskine of Carnock in his "Journal"⁵ says of a servant who had swallowed/

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1. Edinburgh Council Records, 27 Oct., 1682. The doctor's name is left blank in the records. It has been suggested by Dr. Marguerite Wood that this was Quarantina.
 2. Sir John Lauder of Fountainhall: "Historical Notices of Scottish Affairs", (1848). Bann. Club, p. 531.
 3. P.C.R. 11 April, 1684.
 4. Fountainhall: "Historical Notices", p. 531.
 5. "Journal of the Hon. John Erskine of Carnock; 1683-7." Ed. W. Macleod (1893). Scottish History Society, p.57 under 18 April, 1684.

swallowed some arsenic, "on the morrow [he] was on the stage as formerly, playing his fool's tricks, he being the mountebank's fool."

- (vi) Reid and Moscow: Two more charlatans, named Dr. Reid and Salvator Moscow (from Sicily), arrived in Edinburgh in April 1686.¹ These had recommendations from the King, with the result that the Surgeons and Physicians could take no action. Reid had a little girl called the "Tumbling Lassie", who did all kinds of dances upon his stage.² He must have been in Edinburgh for some time, for in January 1687 he raised an action before the Privy Council against Scott of Harden and his wife for stealing the girl away, so that she refused to come back. Reid alleged that he had bought her from her parents and that therefore she was a bound apprentice. On January 27th. his suit was rejected, though the Chancellor, James Drummond, Earl of Perth, (who had become a Roman Catholic in 1685) favoured him, possibly because on January 17th. Reid and one of his black servants had been received into the Catholic Church.³ Fountainhall mentions the existence of a mountebank's stage in Aberdeen at approximately the same/

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1. Fountainhall: "Historical Observes of Memorable Occurents in Church and State from October 1680 to April 1686," (1840) Bannatyne Club, p.248.
 2. Fountainhall: "Historical Notices", pp. 773-4.
 3. Fountainhall: "Chronological Notes of Scottish Affairs from 1680 to 1701", (1822), pp. 205-6.

same time (October-November, 1686).¹ Whether this was a visit of Reid and Moscow we have no information. Dibdin² seems to confuse Reid with another mountebank, Sarre, who came to Edinburgh in the following year (July, 1688).

- (vii) Sarre: Sarre³ obtained a licence from the Privy Council and the Town Council of Edinburgh, and also from "Mr. Fountin, Master of the Revells," and built his stage at the head of Blackfriars' Wynd. The Customs officials apparently objected and the stage was removed by the magistrates. Sarre protested and, being a Roman Catholic, obtained the Chancellor's favour, whereupon the stage was re-erected in the "Land-mercat." In a seventeenth century diary⁴ of an Edinburgh medical student, which covers the years 1687-88 there are several entries referring to a mountebank, his drugs and his rope-dancing. The first entry is under August 8th, and the last September 28th., 1688; both a male and a female dancer are mentioned and the only entertainment seems to have been vaulting on a rope. This mountebank was probably Sarre.

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1. Fountainhall: "Historical Notices" p.760: also "Chronological Notes", p. 200 (in this the words "stage-play" occur; probably no more than the usual droll or dumb show is meant.)
 2. J.C. Dibdin: "Annals of the Edinburgh Stage", (1888), p. 29.
 3. Fountainhall: "Historical Notices", p. 877, under 14 July, 1688: also "Chronological Notes", pp. 262-3. According to the former Sarre had "many servants and players."
 4. Most of this diary has been transcribed by Dr. H.W. Meikle in an article in the Old Edinburgh Club, Vol. 27, pp. 111-154. Dr. Meikle is of the opinion that the mountebank was Reid.

- (viii) Carner: In 1692 one John Carner erected a stage with the permission of the master of the revels and the Town Council¹ "in the Land mercat below the Weighhouse well" to sell medicines and exhibit shows, with this proviso, "that the samen be free of all offence, cursing, profanity, or anything contrare to piety." This lasted from November 4th. to December 20th.

These visits of mountebanks and quack doctors continued no less in the eighteenth century, but since their stages and exhibitions do not seem to have had the same kind of "variety turns" offered by their seventeenth century predecessors, they are of little interest to us and only one or two examples of them are given.

- (ix) Parsons: In the "Edinburgh Courant" of March 10-13, 1710, there is an advertisement by Anthony Parsons for his famous "Orvietan,² Pills and Stiptick Water". This gentleman³ had been travelling in Scotland and other countries selling medicines for upwards of thirty years. This time he remained in Edinburgh from 1710 to 1715. His wife was a doctor too, having "had great Experience in the Distempers peculiar to Women, and makes excellent Pastes, Pomatums, and washes, to Beautifie the Skin, also to take off, or cause Hair to grow."

1. Edinburgh Council Records: 4 Nov. 1692.

2. Cornelius a-Tilbourne also had an "Orvietan".

3. See also R. Chambers: "Domestic Annals of Scotland", (1874), Vol. III, p. 261.

(x) Clerk: The same issue of the "Courant" contains information of another quack - Dr. Francis Clerk, "oculist and Publick Practitioner ... who lately kept a Stage in the Dukedom of Hamilton." He appeared again in May 1715, in Kirkcaldy, and proposed "to spend the summer in the North of Scotland upon his Stages."¹

(xi) Miscellaneous: 1716 saw the arrival in Edinburgh of a "Gentleman ... who under God, cures all sorts of Fluxes of the Belly, in a Short Time."² In October 1724, according to the "Caledonian Mercury",³ another quack "is to set up a Stage this Week in the Canongate." Four years later Dr. Edward Green was in Edinburgh, offering to cure all who were afflicted with stammering or hesitation in their speech.⁴ Green had had an entertainer with him on an earlier visit in 1725 - one Henry Lewis, his "menial Servant and Tumbler". This man deserted Green's service towards the end of that year and proceeded to set up business on his own account, whereupon Dr. Green felt it his solemn duty to warn Fife and the North-country burghs (where Green himself was going in the spring) against the impostor.⁵

1. Scots Courant, May 6-9, 1715.

2. Scots Courant, Dec. 12-14, 1716.

3. Caledonian Mercury, Oct. 26, 1724.

4. Caledonian Mercury, Dec. 12, 1728.

5. Edinburgh Evening Courant, Dec. 30, 1725, and Caledonian Mercury, Jan. 4, 1726. See also Chambers, "Domestic Annals", Vol. III, pp. 261-2.

More important than the quack-doctors were the rope-dancers, the tumblers, the strong men and the many other entertainers who travelled throughout Scotland giving shows and diverting the populace. Little, if any, true dramatic work was done by these men, but, as this was an important part of the entertainments enjoyed by our ancestors, a representative sample will be given.

(b) Itinerant Entertainers: rope-dancers; miscellaneous performers; shows and exhibitions; examples of each.

(i) Rope-dancers: These men, whom we have already met in the company of the quack-doctors, danced and vaulted in various ways upon ropes, usually out of doors. Of the earlier performers we know little, but some of the later ones gave exhibitions indoors and went through a series of complicated manoeuvres¹ on the wire in full swing. Most of the references to them occur in Edinburgh, which as the capital would be the chief centre of attraction, but they doubtless visited other towns as well.

In October 1666² William Foulter, described as "his Majesties vaulter," was given permission by Edinburgh Town Council "to exercise his activity privatly bot in any publict streit of the toun." Similar liberty was granted to Richard Lincasshyre and his troupe of dancers in 1669.³

1. We have detailed programmes of some of these men, e.g. Mr. Stewart, (Caledonian Mercury, Nov. 27., Dec. 7, 18, 1752.)
 2. Edinburgh Council Records, 31 Oct. 1666.
 3. Ibid. 16 th July, 1669.

Eight years later, one John Nash¹ craved "libertie and permission for erecting ane stage within the tinnes court oposit to the tron and to put up volting roaps therein for the acting of his shewes." This was given and the price of admission fixed at three shillings scots. Cunningham's "Diary"² has an entry under December 5th. 1677, "for seeing the rope-dancing 0.6,8d." Presumably this refers to the exhibitions of Nash.

Sir John Foulis of Ravelston reports in his "Account Book"³ on October 20th. 1705, that he spent 14s.6d. for "seeing the suple man at the netherbow." This may have been the exhibition of another rope-dancer, but no other information is available about him.

A company of rope-dancers appeared in 1710⁴ and were permitted "to practise their art in the Skinners Hall during the Councils pleasure for payment of an Composition to the Kirk Treasurer for the use of the poor." The manageress of this troupe was apparently a Dutchwoman.

The Italian Flying Men caused a stir in Edinburgh when in the summer of 1733 they performed various feats, such/

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1. Edinburgh Council Records, 23 Nov., 1677.
 2. "Diary and General Expenditure Book of William Cunningham of Craigends", ed. Dodds, (1887). Scottish History Society, p. 103.
 3. "Account Book of Sir John Foulis of Ravelston," ed. Hallen (1894). Scottish History Society, p. 405.
 4. Edinburgh Council Records, 11 January, 1710.

such as flying down the rope from the top of the Castle to the Grassmarket and climbing up again; and attempting to descend from the top of Arthur's Seat to the bottom. They were in Edinburgh for nearly two months.¹ Two or three weeks after their departure an imitator of theirs, one James Hamilton, "attempting to fly down upon a Rope from the Steeple of Queensferry, fell off the Rope and beat out his Brains."² The "Caledonian Mercury" adds the comment that "This and other sad Accidents that have happened since the unhappy Gang of Flyers came to this Country, will, 'tis hoped, incline the Magistrates of the several Towns to discharge these Persons from setting such pernicious Examples for the future."

Mention might here be made of the famous Italian dancer, Signora Violante. In addition to giving demonstrations of rope-dancing, etc., she opened a dancing-school (attended by the famous Dr. "Jupiter" Carlyle)³ and gave exhibition balls. When she/

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1. Caledonian Mercury, May 14, 15, 17, 21; July 5, 9, 1733. Edinburgh Evening Courant, May 17-21; June 12-14; June 19-21; July 9-10; July 26-30.
 2. Caledonian Mercury, July 30, 1733. Edinburgh Evening Courant, June 21-25 also refers to this.
 3. "Autobiography of Dr. Alex. Carlyle of Inveresk", (1860), pp. 47-8.

she came to Edinburgh is not known but numbers of her performances are mentioned in the "Caledonian Mercury", the last reference being in the issue for June 10th. 1740,¹ where there is an alleged theft by Madame Violante of a ring. An advertisement on December 17th., 1736 gives details of some of her performances, which seem to have consisted almost entirely of dancing of various sorts, though in the "Mercury" for 5th. February, 1736, it is stated that "[there] will be added a new Pantomime Entertainment Serious and Comick." Arnot's account of Signora Violante, representing her as a virago in charge of a company of comedians in 1715 - repeated by later historians - seems to be altogether inaccurate.²

The "Caledonian Mercury" has an advertisement in July 1744³ of "A Select Company from the English and Foreign Theatres." They consisted of "Rope-Dancers, Vaulters, Tumblers, Equilibria, or Balance-Masters, Singers, Stage-Dancers, and Pantomimes," and proposed to open a theatre in Edinburgh in October 1744, and to/

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1. Caledonian Mercury, Feb. 2, 5, 25; Oct. 12; Dec. 17, 23, 30, 1736; Jan. 13, 20; Feb. 3, 8, 17, 1737; June 10, 1740. According to Miss S. Rosenfeld ("Strolling Players and Drama in the Provinces", Cambridge, 1939) Mrs. Violante was in Norwich in the winter of 1733/34 and in Ipswich in Nov. 1734 (p.63 and 97). She also spent some time in Ireland and had a troupe of juvenile performers there.
 2. See Dibdin, "Annals of the Edinburgh Stage", pp.34-5; Arnot, "History of Edinburgh" (1779), p. 366.
 3. Caledonian Mercury, July 17, 1744.

to give performances "40 Nights, exclusive of their Benefits, at three times each week." The advertisement adds that "Their Exercises will be varied each Night, with several new and grand Dances, both Serious and Comic, consisting of 10 or 12 Stage-Dancers, as requisite; and, every Evening's Diversion, during the Season, will be concluded by a Pantomime Entertainment, with Interludes of Singing and Dancing, never before exhibited in this City." Monsieur Froment,¹ a Dancing Master who had been giving earlier that year "Entertainments of Dancing" between the acts of plays in the Tailors' Hall, was in charge of this company. Season Tickets at two guineas were on sale; the prices for others were:- 2/6d. for Box and Pit, 1/6d. for First Gallery, and 1/- for Second Gallery. There is no information of where these shows were held and no further details about them can be found either in the "Mercury" or "Evening Courant".

From August 27th. to September 30th. 1751² a company of rope-dancers and tumblers gave exhibitions in Burrel's Hall, Glasgow, sometimes three and sometimes four/

1. See p. 114.

2. Glasgow Journal, Aug. 19-26; Aug. 26 - Sept. 2; Sept. 2-9; Sept. 9-16. Glasgow Courant, Sept. 9-16; Sept. 16-23; Sept. 23-30.

four or five times a week. Rope-dancing and tight-rope dancing seem to have been the chief items, but there was singing and stage-dancing. Most performances concluded with a "pantomime entertainment". A Mr. Dominique¹ was their leader and other names mentioned were Mr. Cunningham, Mr. & Mrs. Vandersluys, Mrs. Garman, Monsieur and Madame Granier, Mr. Francisco, Mr. Leclouse, and "the famous Russian Boy." The admission prices for Boxes and Pit were 2/- and for the Gallery 1/-; performances began first at 5.30 p.m. and later at 6 p.m. An earlier performance beginning at 4 p.m. was given on Wednesday, September 4th., (Market day) for the benefit of "several Gentlemen and Ladies, who reside at this Time of the Season in the Country."

From Glasgow this company went to Edinburgh and appeared there in the New Concert Hall in the Canongate on October 29th.² The prices of admission and times of performance were the same. Subscription Tickets "Price two Guineas each for three months," were advertised. They seem to have continued performing at the New Concert Hall right/

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1. Dominique and Mrs. Garman were at York in the spring of 1748; Dominique was again there in July 1750; and Mr. and Mrs. Vandersluys in 1753 and 1754. (Rosenfeld, "Strolling Players," p. 140, 141, 145-6.)
 2. Caledonian Mercury and Edinburgh Evening Courant, Oct. 28, 1751. In the Mercury of Oct. 29, there appeared an advertisement for a "Flying Man" who was to arrive in Edinburgh from London on November 1st. Whether he was a stroller joining this company or whether he was independent of them is not known and he is not subsequently mentioned.

right through the Winter, for we find an exhibition advertised in February 1752¹ for the benefit of the Edinburgh Charity Workhouse. The "usual curious Performances" were given and a pantomime entertainment, called "The Restoration of Harlequin" concluded the programme.

They then visited Aberdeen and gave performances there for two weeks "at the Great Barn, in the Spital, betwixt New and Old Aberdeen."² Though there is no mention of any dramatic entertainment, yet as this was the same company which had performed at Glasgow and Edinburgh in pantomimes, it is possible that these were given in Aberdeen also, though not mentioned in the advertisements. The charge for admission this time was 1/6d per person. They apparently performed from Tuesday to Friday the first week, and every night the next week. After this the company disappears from record and we hear no more of them.

Towards the end of 1752 a Mr. Stewart, a rope-dancer, began performing in the Tailors' Hall in the Cowgate on 30th. November and continued all December.³ On December 5th. a pantomime entertainment, called/

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1. Caledonian Mercury, Feb. 20 and 24, 1752.
 2. Aberdeen Journal, June 16 and 23, 1752.
 3. Caledonian Mercury, Nov. 27, 28; Dec. 4, 7, 14, 18, 1752.

called "Harlequin Gardonor", was added to the programme. This was repeated on December 7th. and 9th. and according to the advertisement, "every Tuesday, Thursday and Saturday till farther Notice." The pantomime is not mentioned for December 14th. or 19th., though probably it was given as usual. The last of these advertisements indicates that Stewart did not intend to remain much longer in Edinburgh ("the few Nights that Mr. Stewart will perform in this City ...") In the beginning of 1753, however, Lee, who was then manager of the Canongate Theatre, perhaps because Stewart had been a successful counter-attraction at the Tailors' Hall, or perhaps to add to the attractions offered by his weakened theatrical company, engaged him to perform at the Canongate Concert Hall on Tuesdays, Thursdays and Saturdays, beginning on January 11th.¹ He remained in Edinburgh some six weeks more and his benefit was announced for February 22nd., "the last Time of his performing in Edinburgh this Season."²

Thereafter Stewart travelled to Glasgow and exhibited in Burrel's Hall on Wednesday, March 7th. He stayed/

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1. Caledonian Mercury, January 9, 1753. Plays were at this time usually performed on Mondays, Wednesdays and Fridays.
 2. Caledonian Mercury, Feb. 20 and 22, 1753: Edinburgh Evening Courant, Feb. 19, 20, 22, 1753.

stayed there till April 11th., performing his "extraordinary new Fates"¹ in Equilibrio on the Slack Wire."² He gave exhibitions three times a week, Mondays, Wednesdays and Fridays at 7.30 p.m., his last being for the benefit of the City Hospital, after which he left Scotland for a London engagement.

A Signor Selee gave an exhibition of rope-dancing and balancing in the Tailors' Hall in Edinburgh in May 1754³ for the benefit of the Charity Work House. Thirteen or fourteen items of his display are detailed in the advertisement. This is his only recorded performance and no more is known of him.

- (ii) Miscellaneous Performers: A few miscellaneous entertainers (other than rope-dancers) are referred to from time to time in the records.

At Aberdeen in June 1677⁴ and again in July, two mountebanks are reported as performing on stages near the Tolbooth. What they did is unknown; the English traveller, Kirk, who mentions them, merely speaks of the "whining and grinning face" one of them made to some Quakers who reprehended him and his folly.

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1. I.e. Peats.
 2. Glasgow Journal, Feb. 26 - Mar. 5; Mar. 19-26, 1753; Glasgow Courant, Mar. 12-19; Mar. 19-26; Apr. 2-9, 1753.
 3. Caledonian Mercury and Edinburgh Evening Courant, May 16, 1754.
 4. Thomas Kirk: "An Account of a Tour in Scotland", ed. P. Hume Brown (1892) pp. 21-22 and p. 37.

A contortionist named Higgins, a Staffordshire man, gave exhibitions in August - September, 1705, in Edinburgh. Joseph Taylor,¹ in his "Journey", gives a description of his postures, adding that he met with little success, and commenting that "in Edenborough the Kirk allows of no Plays, or publick Entertainments,"²

In 1737 a High German, called Laaser, arrived in Edinburgh. He seems to have been a combination of both conjuror and strong man, for the "Caledonian Mercury" remarked that he was "famed for his wonderful Performances by Dexterity of Hand and Strength of Body" and was "esteemed one of the first Artists in Europe. He is to perform in Todrig's Wynd while in this City."³

Towards the end of 1739 Thomas Topham, a strong man, made a number of appearances in Edinburgh, the last reference to him being February 18th. 1740. He lifted a six feet long table by means of his teeth, allowed four men to stand on his body and performed other extraordinary feats; his exhibitions seem to have been well attended.⁴

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1. J. Taylor, "A Journey to Edenborough", ed. W. Cowan (1903), pp. 127-9.
 2. Ibid. p. 137.
 3. Caledonian Mercury, Aug. 11, 1737.
 4. Caledonian Mercury, July 5, 23, 24, 26, 30; Dec. 17, 1739; Jan. 24; Feb. 7, 18, 1740. By January and February 1740 however he was complaining of other entertainments often falling on his show days, with consequent loss to him.

Glasgow was visited in 1749 by a conjuror, "a famous High German Artist," who entertained "the Gentlemen and Ladies ... in the Art of Dexterity, or Slight of Hand."¹ Some years after, in 1755,² a Mr. Powell, a celebrated fire-eater, gave demonstrations in the Skinners' Hall in Edinburgh and later that year appeared "a young Diverter, Mr. Jenny Closung,"³ who imitated Birds, Cats, Dogs, etc.

- (iii) Shows and Exhibitions. Shows of various kinds seem to have been popular in the period. Before 1700 the exhibitors usually sought permission from the Town Council of the place visited, but later, in the eighteenth century, this appears to have been dispensed with and as far as Edinburgh is concerned advertisements in one or other of the newspapers are our chief sources of information.

From the "Expenditure Book" of Cunningham of Craighends we learn that some bears and an ape were on show in Edinburgh in 1676. He paid 2/- to see them⁴ and later, on June 12, 1680, a sum of 16/8d. "for a sight of the Elephant."⁵ Another elephant was exhibited/

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1. Glasgow Courant, April 3-10, 1749.
 2. Caledonian Mercury, Jan. 27, 1755, (and later).
 3. Caledonian Mercury, March 24, 1755.
 4. "Diary and General Expenditure Book", p. 77 (July 1, 1676).
 5. Ibid., p. 115.

exhibited in 1705 by a Dutchman called Abraham Seven, permission being granted by the Town Council "upon his payment of an gratificatione to the kirk Thesaurer for the use of the poor."¹

A menagerie appeared in Edinburgh in 1738 and their advertisement in the "Mercury"² stated that they had on show "one Lion, two Lionesses, three Tigers, one Panther, one Hyena, one Leopard, etc." They remained in the capital for a fortnight. Another menagerie was in Glasgow in 1748;³ it stayed there some time and, according to the "Glasgow Courant", gave "general satisfaction."

In 1691 a show of three Turks, "one man one woman and one little boy", was held in Edinburgh by a Dutchman, Mathias Sase, after he had procured a licence from the Master of the Revolts and permission from the Town Council.⁴

Other exhibitions of interest were a "famous English Dog", which gave wonderful displays of intelligence (Edinburgh, 1754);⁵ a "Black Dog from Holland"/

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1. Edinburgh Council Records, 31 Oct., 1705.
 2. Caledonian Mercury, July 11, 1738.
 3. Glasgow Courant, March 28 - Apr. 4, 1748.
 4. Edinburgh Council Records, 22 May, 1691.
 5. Caledonian Mercury, Nov. 28; Dec. 5, 12, 16, 17, 19, 26, 1754 and other later references.

Holland" (Glasgow, 1749);¹ several Perspective Machines and Waxworks;² and a "show or sight in imitation of the late siege of Namure." (Edinburgh, 1700).³

It will be apparent therefore that, strong though the Presbyterian grip on Scotland was during our period, mountebanks and other strollers continued to journey at intervals to the chief towns, selling their medicines and giving their shows. As the eighteenth century wore on and as the influence of "Moderatism" grew, their numbers tended to increase and their exhibitions to become more varied. Edinburgh, the capital, was, as might be expected, the chief centre, but places as far north as Aberdeen and beyond were visited. At this point it might be well to observe that our sources of information must necessarily have a strong Edinburgh bias. The Edinburgh periodical press was "the oldest and strongest in Scotland,"⁴ and as late as 1760 the only newspapers published outside the capital were the "Aberdeen Journal," the "Glasgow Courant" and the "Glasgow Journal". There must have been many shows and exhibitions given in towns other than Edinburgh, details of which are now lost, unless preserved by chance references in diaries or other records.⁵

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1. Glasgow Courant, Apr. 3-10, 1749.
 2. E.g. Glasgow Courant, Apr. 3-10, 1749; July 18-25, 1748; Glasgow Journal, Mar. 2-9, 1752; Caledonian Mercury, Oct. 17, 1751; etc., etc.
 3. Edinburgh Council Records, Aug. 2, 1700.
 4. M.E. Craig, "The Scottish Periodical Press, 1750-1789". (1931), p. 7.
 5. And occasionally mentioned in the Edinburgh periodicals.

CHAPTER III.Drama in Edinburgh.

Traces of the drama proper, whether performed in a permanent theatre or by strolling players, are hard to find in the period before 1700. "In the face of the ecclesiastical and legislative opposition that existed," says Lawson,¹ "no company of players would risk the financial uncertainty of a visit to the Scottish domains. The people, too, fell into a state of indifference in regard to the drama. The fear of incurring the displeasure of the Kirk,² and the inconvenience connected with any breach of civil discipline, deterred them from seeking out those pleasures for which they had previously striven so zealously." No doubt there were small bands of strollers who came from England and travelled through at least the southern part of the country, performing plays, drolls, puppet-shows and motions in barns, in taverns (provided the innkeeper's scruples could be overcome) or in private houses. Such seems to have been the case in Edinburgh and Glasgow. Peter Baxter,³ in "The Drama in Perth", says that "strolling theatrical companies would appear to have visited Perth in the 17th. as well as the 18th. centuries. These strolling companies would, of course, /

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1. Robb Lawson, "The Story of the Scots Stage", (1917), p. 89.
 2. In 1655 one Adam Seaton was convicted for "having masking plays in his house for the Inglische men" at Canisby, Caithness. The men were apparently Cromwell's troopers. See J.T. Calder, "Sketch of the Civil and Traditional History of Caithness" (1861) pp. 156-7.
 3. P. Baxter, "The Drama in Perth", (1907), p. 72.

course, require to fit up as they went; they would be limited as to number of individuals and more so as to scenery," but he quotes no record or authority for this, nor does Lawson,¹ who repeats his statement. It is, however, only in Edinburgh and its immediate neighbourhood that we find evidence of plays being performed over a period of years and a theatre of a semi-permanent nature being established.

1660-1670: First references: "Marciano"; Sydserff and his theatre; Strollers.

The earliest record occurs towards the end of 1661, when short plays of some kind, with a Biblical theme, seem to have been given in Edinburgh, probably by strollers. The sole evidence for this is found in a few remarks in a sermon² by Mr. W. Thomson, preached in Edinburgh on December 29, in which he laments the great abomination of "turning over this Holy Bible to stage plays." The subject matter apparently was "Adam and Eve, Cain and Abel, walking in a lively manner ... how they were created naked and then deceived by the serpent." No other information about this can be found.

The following year, on December 27, the tragi-comedy of "Marciano; or, The Discovery" was acted "with great Applause, before/

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1. "The Scots Stage" (1917), p. 249.
 2. James Kirkton: "The Secret and True History of the Shurch of Scotland." Ed. C.K. Sharpe. (1817). pp. 115-6 (note).

before his Majesties High Commissioner, and others of the Nobility, at the Abby of Holyrudhouse, on St. Johns night. By a Company of Gentlemen."¹ The play was published in Edinburgh² in 1663 and a limited reprint made in 1871 by W.H. Logan. The High Commissioner for that year was the Earl of Middleton, who was dismissed from office and replaced by the Earl of Rothes in June 1663. Dibdin,³ probably following Logan, seems to infer that "Marciano" was produced on December 27, 1663, for he states that "the Commissioner for that year was the Earl, afterwards the Duke, of Rothes." The play, however, is mentioned in "Mercurius Publicus", No. 2, Jan. 15, 1662-3; moreover, December 27, 1663, was a Sunday and it is extremely unlikely that "Marciano" would have been given then. The author, though not known for certain, is believed to be William Clerk (or Clark), an advocate, of whose early life comparatively little is known.⁴

In his preface to the play, entitled "To All Humours", Clerk, conscious that a play in Edinburgh is an innovation likely to be bitterly resisted, defends plays in general and his own play in particular. "Although then," he says, "it is not ordinar to apologise for Playes in general, at the publishing/

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1. "Marciano" (1663), preface.
 2. R. Lawson: "The Scots Stage", pp. 95-6, gives the date of publication as 1668 and mistakenly assigns the play to Sir Thomas Sydceff (Thomas Sydserf, author of "Tarugo's Wiles").
 3. "Annals of the Edinburgh Stage", p. 25.
 4. See Appendix III.

publishing of any particular one; yet because this now appears as a City-swaggerer in a Country-church, where seldom such have been extant; and that the peevish prejudice of some persons, who know nothing beyond the principles of base, greazy, arrogant, illiterate, Pedants, is such, that they cannot have patience to hear of a Comedy, because they never see one acted ..." He goes on to talk about drama in general, its antiquity, its merits and value, etc. According to Logan,¹ "Marciano" was acted once only, by the "company of Gentlemen", i.e. by amateurs. This would ensure its being received with favour. The "Biographia Dramatica"² states that the author was one of the performers, but there is no confirmation of this elsewhere, nor any indication of which part he played. "Marciano" is apparently the first recorded instance of amateur acting in Scotland, within the period.

Then follows a gap until we come to the year 1668, when Thomas Sydsenf's comedy, "Tarugo's Wiles; or, The Coffee-House", was produced at "The Duke of York's (James II) theatre, said to have been the hall of the Tennis court (which was burnt down in 1774) in the Abbey, without the Watergate."³ Biographical details of this Thomas Sydsenf are extremely scanty;⁴ we know however that his play was first produced in London in October 1667⁵/

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1. "Marciano", preface, p. vii. (1871 ed.).
 2. Ed. Reed and Jones (1812), Vol. I pt. I, p. 130 and Vol. III, p.19.
 3. Logan's Preface to "Marciano", page v.
 4. See Appendix IV.
 5. M. Sumners, "The Playhouse of Pepys" (1935), p. 379; (Saturday, October 5th). See also Pepys: "Diary" under Oct. 5, 1667.

1667, and he apparently came back to Edinburgh in the next year. Though "Tarugo's Wiles" seems to have been produced in the Tennis Court at Holyrood, by 1669 Sydsenf was manager of a company of players somewhere in the Canongate, probably the first "permanent" theatre in Scotland. It was in this "hous in the Canongate, quher he keeps his theater for acteing his playes" and when he was "in quyet and peaceable maner hearing the reharsall of his new play" that he was the victim of an assault by a certain Lieutenant Mungo Murray.¹ Unfortunately, we have no more details of this theatre nor of the dramas Sydsenf produced there. After the verdict in this trial (June 11, 1669) Sydsenf disappears from our knowledge and we can only guess at what happened to him and to his theatre.

About the same time as Sydsenf was using the Canongate theatre there must have been in Edinburgh other companies, probably only strollers, putting on extracts of plays, drolls, puppet-shows and so forth. There are three entries in the Edinburgh Town Council records which mention these players. On November 25, 1668, the Council gave permission to Robert Clerk "to use the motione or play called Poor Robin within the Citie in his awine chalmer dureing the Counsellis pleasure ..."

Next year the same Robert Clerk and Stephen Grege, "Inglisshmen", were permitted in June 1669² to "act thos motions or/

1. Abbotsford Club Miscellany (1837), Vol. I, pp. 87-95.
 2. June 16, 1669.

or plays within the Citie or suburbs called Pollishingello or the beating of the sea or such uther rather motions quhorin they ar expert or can exerceize and that till the first day of August sixt to come ... "Pollichanella" by Mr. Peter Dallman, with three dancing monkeys and a curious piece of waterwork, is mentioned as being very popular in Norwich in Restoration times by Montague Summers,¹ when dealing with puppet-shows and motions. In this connection the Prologue to "Farugo's Wiles" is interesting as containing a complaint about the popularity of "Trivolino" and "Skaramuchio":

'Gent. But why is modern wit so easily acquired?
Poet's Because a Trivolino or a Skaramuchio that's
Servant, dextrous at making of mouths will sooner raise
a Clap than a high flown Fancy.'

Clerk was still in Edinburgh in December 1669, for we find the Council allowing him to "keep and use ane play or game within this citie called the pricking book loterie of plate rings glasses cabinets hoods whissels and other things ..."² Whether he was still acting his "motions" or not, we do not know.

About eight months later (in September 1670) warrant was granted to James Underwood "to exerce the motion or play called the Judgment of Solomon³ and other playes in use to be exerced be/

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1. "The Playhouse of Pepys", pp. 113-4; 124. "Polichinella", a puppet-play, was a great attraction in London. Pepys says that "it pleased me mightily", and he saw it many times.
 2. Edinburgh Council Records, Dec. 8, 1669.
 3. A popular puppet-show.

be him during their pleasure."¹ Underwood may have been in the west earlier that summer; there is a definite reference to a play called "The Wisdom of Solomon", which was performed in Glasgow in July, 1670.² The "in use" suggests previous visits.

From a review of the first ten years of the Restoration, therefore, we may reasonably conclude that in Edinburgh at least the magistrates were becoming more liberally minded towards actors and acting; no objection seems to have been raised to Sydserf's theatre, permission was readily forthcoming for puppet-plays and motions, and these strollers were now venturing north and coming more into the open.

1671-1674: Two full years of entertainment; the plays presented; Edinburgh's taste in drama: The Masters of the Revels.

There is a gap of more than a year before the next mention of a performance in Edinburgh (December 1, 1671), but from then to the end of 1673 we have a steady trickle of references. For these there are two main sources, the "Account Book of Sir John Foulis of Ravelston"³ and the "Journals" of Sir John Lauder of Fountainhall,⁴ and in them over twenty-five performances⁵ are cited. Most of these plays were performed in/

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1. Edinburgh Council Records, Sept. 28, 1670.
 2. See Chapter IV, S.V. Glasgow.
 3. "Account Book of Sir John Foulis of Ravelston: 1671-1707": ed. A.W.C. Hallen. Scottish History Society.
 4. "Journals of Sir John Lauder, Lord Fountainhall: 1665-1676": ed. D. Crawford. Scottish History Society.
 5. See Appendix I for details.

in Edinburgh itself, possibly in the Canongate theatre used by Sydserf. One or two of the diary entries, however, seem to indicate performances outside Edinburgh. In Foulis's "Account Book" we find under January 26, 1672, the following: "when we went over to bruntiland for coatches fraught and the play
 £20. 5. 0";¹ and again under February 7 of the same year: "spend at newhaven and leith, and at the play wt. young and old ratho, sr. James hay, Marg. spense, Lady ratho, my wife etc..... £6. 8. 0".² These could be taken to imply productions at Burntisland, Newhaven or Leith.³ If so, the probability is that the Edinburgh company of players were eking out their income by making miniature tours of the environs of the capital. The last reference in this period is on June 21, 1674.⁴

Unfortunately, the entries in the account books are brief in the extreme, supplying little more than the date of each item and its cost. Only eleven play titles are given, the rest being merely referred to as "the play" or "the comedy".
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1. Page 2.
 2. Page 3.
 3. J. Russell, in "The Story of Leith" (1922), seems to think plays were acted in the Tennis Court at the "King's Wark" in Leith. See. p.353.
 4. "Diary and General Expenditure Book of William Cunningham of Craigends: 1673-1680"; ed. Dodds. Scottish History Society, p.39.

The plays definitely named are: "Macbeth" (either Shakespeare or an adaptation); "Epicoene, or, The Silent Woman" (Ben Jonson); "Love and Honour" (Davenant); "The Spanish Curate" and "The Maiden's Tragedy" (Beaumont and Fletcher); "The Committee" (Howard); "Sir Salomon" (Caryll); "The Siege of Granada, Parts I & II", "Sir Martin Mar-all" and "Marriage a la Mode" (Dryden).

This is a fairly representative selection of tragedies and it is somewhat astonishing to find plays like "Marriage a la Mode" and "Sir Martin Mar-all" being produced in Scotland at this period and a further point of interest is that four of the plays named were presented within a remarkably short time of their first production (or publication) in London. "Sir Salomon" (1669) and "The Siege of Granada" (1670-1) both appeared in Edinburgh in 1672, and "Sir Martin Mar-all" (1667) and "Marriage a la Mode" (1672) in 1673.

What the other plays were for which no title is given, we do not know. A possible hint of the type may be gathered from a list of the plays which Lord Fountainhall¹ stated he bought or obtained for his private library at some time or other. These are:- "The Indian Emperor", "Tyrannic Love", "Love in a Nunnery", "Marriage a la Mode", "Adam and Eve", "Aurengzebe", and "The Siege of Granada", (all by Dryden); "The Impertinents", "Epsom Wells" and "The Libertine", (Shadwell); "Macbeth" and "The Tempest" (Shakespeare); "The Town Fop" (Mrs. Aphra Behn); "Madame Fickle" (D'Urfey); "The Destruction of Jerusalem" (Crowne); "The/

1. "Journals" - Scottish History Society.

"The Plain Dealer" (Wycherley); "The Empress of Morocco" (Duffett);¹ "The Honest Lawyer" ("S.S." - anonymous); "Marciano" (Clerk); "The Rehearsal" (Buckingham); and Seneca's "Tragedies".² The emphasis here is undoubtedly on Restoration tragedy and comedy, with Dryden by far the favourite author. How much Lord Fountainhall's taste reflected that of his contemporaries and associates cannot be definitely ascertained.

Meagre though these scraps of information are, no more can be found of where the theatre was, what other plays were given, or who the actors were. It is a great pity that the Edinburgh Presbytery Records for the years 1603-1700 were destroyed by fire in 1701. They would probably have revealed much of interest for the history of drama, for the Kirk would not at this time readily have suffered a theatre to be established in the Capital.

We know that two brothers, Edward and James Fountain, received in September 1671 from the King a patent as Masters of the Revels; this was ratified in 1673 and proclaimed throughout all Scotland by order of the Privy Council.³ It conferred on them the sole right to license and authorize, among/

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1. This was the burlesque of Settle's tragedy. Fountainhall also possessed Dryden's Notes on "The Empress of Morocco" and Settle's answers.
 2. At least five of these are known to have been performed in Edinburgh at this period: "Marciano", "Macbeth", "Marriage a la Mode", "Siege of Granada", and "The Indian Emperor".
 3. See Appendix V.

among other things, plays and similar entertainments. Presumably the theatrical activity from December 1, 1671, onwards was under the direction of these brothers. They may have renovated and made use of Thomas Sydserf's old theatre, or may have erected a new one for themselves. In a complaint to the Privy Council¹ some years later (July, 1679) they refer to this playhouse and to their "having been at so great a charge in erecting it." In 1680² they speak once more of their "great expence in maintaining a playhouse in prosecution of his Majesty's gift." It would seem therefore that there was in existence from the winter of 1671-2 a permanent theatre under the supervision of the Masters of the Revels.

1675-1682: Actors from the Theatre Royal come to Edinburgh:

The Duke of York's two visits: Brief revival of Court

Atmosphere: Visit of Irish players: Private plays and

entertainments at Holyrood: Princess Anne among the

performers: Opposition begins.

For the next few years after the 1674 reference we have no information about any plays produced. Acting, however, was probably still going on. We next hear of dramatic entertainments in 1678, when several of the younger actors of the King's Company in/

1. Privy Council Register, 3rd Series, Vol. VI, p. 292, under July 24, 1679.

2. Privy Council Register, 3rd Series, Vol. VI, p. 547, under Sept. 3, 1680.

in London, owing to dissension between the Killigrews and their partners in the Theatre Royal,¹ left London for Edinburgh. The company included Thomas Gray, formerly treasurer of the King's Company, Cardell Goodman, Thomas Clarke, Joe Haines and Mrs. Corey (this was the first time, according to Arnot,² women had appeared on the Scottish stage). Thomas Gray, was, it seems, "employed as Master or Principal of the Company of his Majesty's Comedians or actors there, which was a place of considerable advantage."³ They no doubt acted in the playhouse controlled by the Fountains. That plays were being produced in Edinburgh in the years 1679-80 we can prove from two entries in the "Diary" of William Cunningham of Craigends⁴ - first under July 26, 1679, "For seeing the play acted £1. 9. 0." and later under January 8, 1680, "Given at the Playhouse £1. 7. 0." There is too an interesting reference in the Second Prologue to Ravenscroft's "Titus Andronicus":⁵

"Come all and pay your Foyes before you go,
Else we must troop to Scotland after Jo .
We by the last advice for certain hear
That Haynes does head the Rebell-Players there."

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1. For the story of the theatres and the quarrels between the actors, see e.g. M. Summers: "The Playhouse of Pepys" (1935), pp. 94-5, and elsewhere: A. Nicoll: "History of English Drama", Vol. I, pp. 327-8.
 2. "History of Edinburgh", p. 279. See also "Chronicles of Edinburgh", R.H. Stevenson, p. 383.
 3. L. Hotson: "The Commonwealth and Restoration Stage" (1928) p. 262. quoting a Chancery Bill and Answer.
 4. "Diary and General Expenditure Book of William Cunningham of Craigends", Scottish History Society, p. 112 and 115.
 5. The play was produced in the winter of 1679, but as the original prologue had been lost, Ravenscroft supplied three others when "Titus" was printed in 1687. All had probably been written in the winter of 1679-80.

In the meantime until the storm caused by the Exclusion Bill had passed, the Duke of York had come north to Edinburgh on October 27, 1679, as High Commissioner for Scotland. He brought with him, according to Dibdin,¹ "a company selected from both the London Houses." No source for this is quoted and as the Duke remained in Edinburgh for only a short time (just over three months²) and as there was a number of King's Players in Edinburgh already, Dibdin is probably in error here; moreover Ravenscroft could not call any of the Duke's Players rebels for accompanying him to Edinburgh. Meantime in London the situation at the Theatre Royal had been deteriorating and the Killigrows, Morley and others wrote to Gray pretending that all their former quarrels had been settled and asking him to return to London and to bring with him, if possible, Goodman and Clarke, offering to pay their travelling expenses.³ Accordingly, Gray, Goodman, and Clarke, and probably Haines also, came back to London in February, 1680. They may have travelled south at the same time as the Duke of York,⁴ who returned to London in February for a stay of some seven months. It was the non-payment of the travelling/

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1. J.C. Dibdin, "Annals of the Edinburgh Stage " (1888), p. 28. (Also Genest, Vol. vii, p. 120).
 2. He returned to London on February 24, 1680.
 3. The promise was not kept.
 4. There is a poem by M. Livingston, "Albion's Elegie", (1680), lamenting his departure. In it there is a general reference to the entertainments (including the drama) given during the Duke's residence in Edinburgh.

travelling expenses (£20) that caused Gray to bring a suit in Chancery against Killigrew.¹ In the Prologue to Crowne's "Thyestes" (produced in March, 1680, at the Theatre Royal) there is a probable reference to their return:

"What cursed Planet o're this Play-house reigns?
Palsies, and Gouts are all the old mens gains;
And we young men e're we have learnt to speak,
Have learnt the Old mens cursed trick to Break.
Some went to Scotland; they had cunning plots
Who went to sell the English wit to Scots."

It is likely that a number of actors remained in Edinburgh but for this we have no direct evidence.

The Duke of York came back to Scotland in October/November, 1680, and it is more probable that this was the occasion on which "actors from both the London Houses" went north. In a Prologue written to the University of Oxford (in 1681?) Dryden² alludes somewhat disparagingly to the departure of some actors to Scotland in the following terms:

"Discords and plots, which have undone our age,
With the same ruin have o'erwhelmed the stage.
Our House has suffered in the common woe,
We have been troubled with Scotch rebels too.
Our/

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1. See L. Hotson: "Commonwealth and Restoration Stage" (1928), p. 262; A. Nicoll, "History of English Drama", Vol. I, p. 327-8.
 2. "Miscellany Poems" (1684), ed. Toulson.

Our brethren are from Thames to Tweed departed,
 And of our sisters all the kinder-hearted
 To Edenborough gone, or coached or carted,
 With bonny blue-cap there they aot all night
 For Scotch half-crown, in English threepence hight.
 One nymph to whom fat Sir John Falstaff's lean,
 There with her single person fills the scene.
 Another, with long use and age decayed,
 Dived here old woman, and rose there a maid.
 Our trusty door-keepers of former time
 There strut and swagger in heroid rhyme.
 Tack but a copper lace to drugget suit,
 And there's a hero made without dispute;
 And that which was a capon's tail before
 Becomes a plume for Indian emperor.
 But all his subjects, to express the care
 Of imitation, go, like Indians, bare;
 Laced linen there would be a dangerous thing;
 It might perhaps a new rebellion bring;
 The Scot who wore it would be chosen king ...¹

It has been suggested¹ that this prologue was written in 1678 and refers to the players Gray, Haines, Goodman, etc. who went to Scotland earlier that year. Professor Kinsley,² however, shows/

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1. E.g. by A. Nicoll, "History of the English Drama", Vol. I, p.328.
 2. Scottish Historical Review, October, 1954, pp. 129-132. See also W.J. Lawrence, "Irish Players at Oxford and Edinburgh", (Dublin Magazine; April-June 1932, pp. 49-60).

shows that the allusions have much more point if we assume that it was written in 1681 and refers to the actors who went north during the Duke's second visit, i.e. between November, 1680, and March, 1682. As "discords and plots" he instances the Cargillites and the slaughter occasioned by the Popish Plot, and their counterpart in the theatrical world, the troubles of the acting companies and the "Scotch rebels" of the theatre.

The Duke and his wife were well received in Edinburgh (the Lady Anne, his daughter, - later Queen Anne - joined them in July, 1681), and he tried to make himself "popular among all ranks of men."¹ Holyrood palace had been renovated to provide excellent accommodation and now for a brief year or two it enjoyed the gay splendour and brilliancy of a Court. Balls, plays, and masquerades were given "to the enjoyment of the nobility and gentry who attended them, though to the disgust and horror of the more rigid Presbyterians."² In the Long Gallery of Holyrood masques were presented, where the Lady Anne and her Maids of Honour, assisted by "the younger nobility, played the parts of gods and goddesses or other fanciful impersonations, such as had been in vogue in earlier times, when Ben Jonson was the court laureate."³ The masques and masked balls, however, were soon discontinued, as they proved "too great an innovation for the rigid manners of that period."⁴

Plays were undoubtedly performed during the Duke's stay in/

1. "Archaeologia Scotica" (1792), Vol. I, p. 500.

2. R. Chambers: "Domestic Annals of Scotland", Vol. II, pp.403-5.

3. D. Wilson: "Reminiscences of Old Edinburgh" (1878), p. 116

4. D. Wilson: "Memorials of Edinburgh" (1891), Vol. I, p.135.

in the Scottish capital, but whether these were private representations in the Tennis Court Theatre¹ at Holyrood (the Holyrood Playhouse, according to Lawson,² was refitted during the Duke's residence) and restricted to the nobility and gentry who were the Duke's courtiers, is not clear. It seems likely that plays were also produced in the Canongate theatre. A few references to them are extant but little detailed information is available. Fountainhall³ says that "the 29th May, 1681, having fallen on a Sunday, the magistrates of Edinburgh kept the solemnity on Monday the 30th, and the Duke of York honoured them with his presence in the theatre." We do not know what the play was, but this seems to have been a public performance.

In July, 1681, an Irish theatrical company,⁴ who had found out that the Duke and Duchess of York were in Edinburgh, ventured to visit the capital "to sett up a playhouse for the diversion and recreation of such as shall desire the same."⁵ Thirty strong, they landed at Irvine⁶ in Ayrshire, bringing with them their actors' costumes, embroidered with silver and gold/

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1. This was outside the Watergate.
 2. R. Lawson: "Story of the Scots Stage" (1917), p. 102.
 3. Fountainhall: "Chronological Notes of Scottish Affairs", p. 9. The "solemnity" was the anniversary of the Restoration.
 4. From Dublin.
 5. Privy Council Register, 3rd Series, Vol. VII, pp. 161-2, under July 19, 1681. The trip was sponsored by the Earl of Roscommon.
 6. There is unfortunately a gap in the Irvine Town Council Records from 1680-1683.

gold lace. Here a difficulty arose; under the terms of the proclamations of 1st. March and 11th. April, 1681, prohibiting laced clothes being brought into the country, the customs officials confiscated these articles. The players protested and petitioned the Privy Council, pointing out that "by the late act of Parliament anent apparell there is a particular exception of trumpeters and stage-players." The players' stubbornness won and their petition was granted. The Duke refers to these players in a letter from Edinburgh to the Countess of Litchfield,¹ his niece. "This place," he says, in the autumn of 1681, "is now so empty that it affords but little newse, bassett is much in faschion, and some tymes we go to the plays, these players come out of Ireland and are pretty tolerable, ~~but~~ I am a going to see them this afternone, so that I have not tyme to say more."

W.J. Lawrence suggests² that the English company of players returned to London towards the end of June, 1681 (i.e. about a month after the performance on May 29 referred to above) and that the Dublin company remained in Edinburgh for at least four months after their arrival in July, 1681. Dancer's "Agrippa, King of Alba",³ is mentioned as possibly one/

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1. "Some Familiar Letters of Charles II and James Duke of York", ed. Viscount Dillon, in "Archaeologia", lviii (1902), pp. 161-2.
 2. "Irish Players at Oxford and Edinburgh", Dublin Magazine, Vol. VII New Series, No. 2. April-June, 1932, pp. 57-60. See also W.S. Clerk, "The Early Irish Stage" (Oxford, 1955), pp. 85-87.
 3. First produced in Dublin, 1674.

one of the pieces performed. There is a poem by Roscommon,¹ unfortunately without a date, entitled "A Prologue spoken to His Royal Highness the Duke of York, at Edinburgh," which might "very well have been written for delivery at the opening performance there of the Dublin Players."

Nearly all these were public performances, but private entertainments also were given at Holyrood, in which Princess Anne and others of the Court took part. One such play was performed on November 15, 1681, "being the Queen of Brittain's birthday, it was kept by our Court at Halirudhouse with great solemnitie, such as bonfyres, shooting of canons, and the acting a comedy, called Mithridates, King of Pontus,"² before ther Royall Hynesses ... wherein the Lady Anne, the Duke's daughter, and the Ladies of Honor were the onlie actors."³ This piece was probably acted another twice, for on November 26 the Duke wrote,⁴ "We here do not passe our tyme so ill as you in England thinke we do, for we have plays ... and have a great deale of good company ... my Daughter acted thursday last,"⁵ for the third and last tyme her play, there were five of them that did their parts very well, and they were very well drest, so that they made a very fine show, and such a one/

1. "Poems", London, 1717, p. 122.

2. By N. Lee (produced 1678).

3. Fountainhall: "Historical Observes", p. 51. See also W.J. Lawrence's article in the "Dublin Magazine" already cited.

4. "Some Familiar Letters", p. 164.

5. I.e. Thursday, November 24. There was probably another performance between November 15 and 24.

one as had not been seen in this country before."

Princess Anne¹ acted the part of Semandra in "Mithridates" and had been taught her role by Mrs. Batterton, who was "chosen in 1674 to instruct the Princesses Mary and Anne in elocution." In "Scotland and Scotsmen in the 18th. Century" (the Ochtertyre Ms.)² there is an amusing anecdote about Princess Anne's acting in one of these performances.

It is clear that plays were given after this, for the Duke says on January 31, 1682,³ "within doors we have plays, Bassett and Billiards, and do not pas our tyme so ill here as may be you thinke." This probably refers to private performances. In another letter on February 19³ (about a month before he left Edinburgh for London) he writes, "all things are so quiet here, that I have no newse to tell you, but that we have plays twice a week here in this house, the Dutchesse not caring to star out, but that diversion will sone be at an end for when Lant comes we shall have no more plays, so that bassett will be the cheef diversion with in doors." There must therefore have been plays given fairly regularly in private for the Court at Holyrood. Whether the actors performed solely for/

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1. Colley Cibber, "Apology", Vol. I, p. 162; "Some Familiar Letters", p. 162. Clerk, "The Early Irish Stage", p. 87, says that Ashbury (of the Dublin Company) also trained her.
 2. Ed. A. Allardyce (1888), Vol. II, pp. 60-1n.
 3. "Some Familiar Letters", p. 164. and p. 166.

for the entertainment of the Royal visitors or gave public presentations as well, is a point on which we have no information. Tytler¹ makes a rather vague reference to another performance (possibly in 1681), saying, "I remember somewhere to have seen a play-bill in capital letters advertising 'The Indian Emperor' to be acted at 'The Queen's Chocolate House'. This was, no doubt, near the Abbey; but the precise situation, or the date of the advertisement is not now known." Professor Kinsley² thinks that this was a special performance for the Royal party at Holyrood, since the Edinburgh audience was "unschooled in the drama, and unaccustomed to artificial tragedy in rhyme." This appears too sweeping a condemnation, when we recollect the plays named as being given in 1672 and 1673 (which included "The Siege of Granada", "Marriage a la Mode", and "Sir Martin Mar-all") and consider also Lord Fountainhall's library of plays, in which there was, (in addition to "The Indian Emperor") "Tyrannic Love", "Aurengzebe", and "The Destruction of Jerusalem", all rhymed tragedies.

Whatever the kind and number of dramatic performances given during His Royal Highness's stay in Edinburgh, they seem to have aroused much more horror and resentment than the performances of 1668-1674, probably because the evil appeared to/

1. "Archaeologia Scotica", Vol. I, p. 503.

2. Scottish Historical Review, October 1954, pp. 129-132.

to be countenanced by the Duke, the heir presumptive. The magistracy also had changed, and so zealous were the Presbytery of Edinburgh that they resolved to prosecute the actors under the Vagrancy Act. In "Scotland and Scotsmen in the 18th. Century"¹ it is related that Dr. Wallace, lately brought to Edinburgh, opposed this move, saying that "a well-regulated stage might be a school of virtue and morals, confessing at the same time, the impropriety of many plays now exhibited." In reply Mr. John McLaren said that "he was not so deeply read in these matters as his young brother seemed to be; but he would venture to foretell that, so soon as the playhouse should become thoroughly 'reformed', it would be as ill-attended as the Edinburgh week-day sermons."

1682-1714: Heartly's "Motion" leads to prohibition of Stages:

Final references: Playhouse ceases to exist: "The Assembly":

Attempts at reintroducing plays at close of the century a failure: some isolated references after 1700.

Just before the time of the Duke's departure from Edinburgh the Town Council on March 17, 1682,² gave permission to one William Heartly, merchant, to "erect and caus build ane timber house of fourty foot of lenth and twenty foot of breadth upon the high street below Black Freir wynd head for showing a motion called the Indian or the German works And this to continow/

1. Vol. II, p. 547 and note.

2. Edinburgh Council Records.

continow during the Councells pleasur." Shows appear to have been given before the building was actually completed and they proved so popular that, because of complaints made by those dwelling in the neighbourhood and also "the general complent maid be the wholl inhabitants ther children prentices and servants doe dayly frequent the sieing of the playes and publict shoves to the great prejudice of the saids neighbours and inhabitants." the Council¹ changed its mind and ordered the demolition of the "dail house". At the same meeting, however, they came to a much more important decision by which they ordained that "from henceforth noe stadge or playhouse be erected or built upon any part of the high street of this City." Opinion seemed now to be hardening against plays, and the disapproval expressed against the Duke of York's entertainments, which was noticed above, appeared to be growing stronger.

Dramatic performances, however, still continued for a year or two at any rate. Erskine of Carnock twice mentions plays in his "Journal",² the first time under September 27, 1683, "There was a play acted called the Turks defeat, only to gull peoples minds with the belief of the Turks being beat by the Emperour from Vienna, although the contrary was asserted." The second time is under February 2, 1684, "I was the most part of this afternoon with my brother, and standing at the window in his/

1. Edinburgh Council Records, October 27, 1682.

2. "Journal of John Erskine of Carnock: 1683-7", ed. W. Macleod (1893). (Scottish History Society), p. 17 and 33.

his chamber, I saw a man in the habit of a fool inviting people to some common play, and a man in woman's cloaths (as was said), or a brazen-faced hussey, dallying with him in the publick streets, she was said to be a man in woman's cloaths." This is the last definite record of any play in Edinburgh in the 17th. century, and in view of the stiffening opposition to the drama, it is not likely that evidence for any other than stray performances will emerge. Moreover, among the many protests made to the Privy Council about the exactions of the Masters of the Revels, there is one¹ by William McLean, in October, 1686, in which he says quite definitely that "now ... the play-house does not exist".

That some of the citizens of Edinburgh were still interested in the drama however is clear enough. In the diary of a medical student,² covering the years 1687-88, we find among his "lighter" reading the following plays: "The Woman Turned Bully", "The Night Adventurer", "The Tragedy of Charles VIII", and "The Extravagant Shepherd".³

A few years later, probably somewhere around 1692,⁴ there/

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1. Privy Council Register, 3rd Series, Vol. XII, pp. 483-4, under October 8, 1686. See Appendix V.
 2. Thomas Kincaid; see "Old Edinburgh Club", Vol. 27, pp. 111-154.
 3. "The Woman Turned Bully" - anon. (1675): "The Night Adventurer" - not known (was this Fletcher's "Night Walker" - 1640?): "Tragedy of Charles VIII" - Crowne (1672): "The Extravagant Shepherd" - "T.R." (1654).
 4. There are references in Act I, Scene 1, to the recent capture of Mons by Louis XIV. This was in 1691.

there was written a comedy, called "The Assembly". The author is believed to be the well-known physician, Dr. Archibald Pitcairne, although it is only in the third edition¹ that the play is definitely ascribed to him. It was first published in London in 1722, and in the title-page of the second edition (Edinburgh, 1766) there is the statement "As it was acted by the Persons in the Drama, Done from the Original Manuscript written in the year 1692." In spite of this there is no record of any performance of "The Assembly". Lines 7 and 8 of this prologue are interesting, since they indicate that no play has been performed in Edinburgh for a good number of years:

"'Tis a long while since any Play hath been,

(Except Rope Dancing) in our Nation seen:"

There is no record of any other dramatic entertainment before the end of the century, with two possible exceptions. One is an entry in Stevenson's "Annals"² for the year 1696, which reads: "Masquerade - First attempt at one takes place at Holyrood." No other details of this masquerade, if it ever took place, can be found. There may have been some slight attempts to revive masquerades, plays and so forth, in the closing years of the century; /

1. 1817. For a discussion of the play, see Appendix III.

2. R. Stevenson, "Annals of Edinburgh and Leith from 320 to 1839" (1839), p. 118.

century; some support for this is given by an entry in the Index of the Acts of the General Assembly of 1699. Under Session 18 we find "Reference to the Commission anent Witchcraft, Charming, etc., Masquerads, Balls, Stage-Playes." This may indicate that masques and plays were once more being brought back to Edinburgh, or that this was at least being attempted. This Act, however, was one of those not printed and the General Assembly manuscript records of that year have perished. This, with the loss of the Edinburgh Presbytery records already referred to, makes it difficult to discover what it was that the Church had in mind.

It is possible that the reference is to an attempted performance by a certain John Power, who, though invited by the Master of Revels to give performances in Edinburgh somewhere around 1698, was refused permission by the magistrates and had to retire. This story is given in part of one¹ of the documents presented to the Lords of Council and Session in the "Aston Case". Legal proceedings began in November, 1727, and ended in 1728 with the victory of the magistrates and the departure of Aston from Edinburgh. This particular document was written by Aston and is dated December, 1726;²

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1. "Printed Documents concerning Anthony Aston" - a collection of ten complaints, petitions, etc., dated from November 20, 1727, to January 25, 1728 (in the National Library of Scotland).
 2. As the document is dated December, 1726, the incident probably took place in 1698. This document was in actual fact used later on by the Edinburgh magistrates against him.

1726; Paragraph XII states, "As an Evidence undeniable and conclusive Instance of the Invalidity of the Masters of the Revels Power here in North Britain, and of the superlative Power of the Magistrates, that most true it is, about Twenty-nine Years since, one John Power¹ (now a Master of a Company of Dramatick Performers in Bath Somersetshire) being invited to this City by the then Master of the Revels,² the said Power and Company coming to this said City, on his Promise of Protection to perform here, the said Mr. Power being denied by the Magistrates did recede from this City; nor could the said Master of the Revels protect or give leave to said Power and Company as aforesaid." What is probably the same incident is referred to in a letter from George Lang³ to Robert Wodrow, in which he says, "there are means used by Argile and others for setting up a Playhouse here and the actors are already come but it is hoped the Counsell will hinder it." The date of this letter is January 10, 1699.

Obviously it was still too early for the drama to return to Edinburgh, even though the invitation came from the Master of the Revels himself, and this incident reveals how limited were his powers and how effective apparently the "Patent"/

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1. Power was in Norwich in 1697, with apparently not much success. For this and other references to him, see S. Rosenfeld, "Strolling Players and Drama in the Provinces" (1939), pp. 41, 42, 43, 45.
 2. William McLean.
 3. Letter from Lang to Wodrow: Ms. Reference Q.i.48. in the National Library of Scotland.

"Patent" was which Maclean had received from William III.

There can be found however a slight re-awakening of interest in the theatre in the first ten or twelve years of the 18th. century, and the next dramatic effort appears to have been a performance of "The Spanish Friar" in the Tennis Court at Holyrood House in 1705, though for this we have to depend on hearsay evidence. Robert Chambers,¹ in his "Traditions of Edinburgh", when dealing with the Spendthrift Club, says that "In 1824, in the recollection of the senior members, some of whom were of fifty years' standing, the house was kept by the widow of a Lieutenant Hamilton of the army, who recollected having attended the theatre in the Tennis Court at Holyroodhouse, when the play was "The Spanish Friar", and when many of the members of the Union Parliament were present in the house." Later,² he suggests that a concert given by a Mr. Abel in the Tennis Court was only a cloak for this theatrical representation. Foulis of Ravelston³ also mentions this concert by Abel but says nothing of any play. His "Account Book" simply reads: "October 19 for a ticket to hear abell and the musick at the abay tennis court 14. 6d." The Ochtertyre Mss.⁴ have what seems to be a reference/

1. "Traditions of Edinburgh" (1868), p. 151.

2. Do., pp. 345-7.

3. "Account Book", p. 405, under October 19, 1705.

4. "Scotland and Scotsmen in the 18th Century", Vol. II, pp. 61-2 n.

reference to this same performance - a footnote in Volume II reads, "I heard the late Lord Manour say he was present at the first play which was acted in Scotland after the Revolution. A temporary stage was erected in the tennis-court near the Abbey, which having fallen during the representation, the audience were so impatient that they obliged the actors to go on without stage or scenery." A performance of some kind seems to have taken place, but it appears impossible to determine when or who the actors were. The "Edinburgh Courant" for 1705 makes no mention of any such theatrical performance, though in an entry under October 26,¹ there is an announcement by Mr. Abel of his intention to visit Aberdeen on "Saturday the Third of November, 1705."

Later in 1705, according to Foulis of Ravelston,² some sort of puppet show was given, presumably in Edinburgh; the entry in his "Account Book" reads: "Dec. 14 to the bairns and servants to see the puppie play yisterday 0. 5. Od."

Chambers³ relates an anecdote which may indicate that another representation of some kind was given in 1710: "Theatrical amusements", he says, "appear to have continued at the Tennis Court in the year 1710, if we are to place any reliance upon the following anecdote: When Mrs. Siddons came to Edinburgh in 1784, the late Mr. Alexander Campbell, author of/

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1. No. 63, 24-26 October, 1705. (for purely musical concerts).
 2. "Account Book", p. 413, under Dec. 14, 1705.
 3. "Traditions of Edinburgh", pp. 345-6.

of the 'History of Scottish Poetry', asked Miss Pitcairn, daughter of Dr. Pitcairn, to accompany him to the representations. The old lady refused, saying with coquettish vivacity: 'Laddie, wad ye ha'e an auld lass like me to be running after the play-actors, me that hasna been at a theatre since I gaed wi' papa to the Canongate in the year ten?'. If there is any truth in this, very likely only one or two isolated performances were given (as in all probability happened in 1705).¹ The "Edinburgh Courant" says nothing of any performance.

Two years after this, according to Graham,² a theatre was actually opened in Edinburgh. "Marks of moral decay," he says, "were observed all around: the toleration of Episcopalian worship and in the opening of a theatre in Edinburgh - which were alike impious and profane - both in the year 1712." He gives no source for this statement and the "Edinburgh Courant" makes no mention of any theatre or play in that year. What may have happened was that small bands of strollers paid an occasional visit to Edinburgh (and possibly other towns in Scotland) and were, as Dibdin remarks,³ soon "banished 'furth of the town'".

Wilson⁴ (with other historians) has an account of a riot/

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1. And also when "Marciano" was performed in 1662.
 2. H.G. Graham, "Social Life of Scotland in the 18th Century" (1937 edn.), pp. 349-50.
 3. J.C. Dibdin: "Annals of the Edinburgh Stage", p. 34.
 4. D. Wilson: "Memorials of Edinburgh", Vol. II, pp. 88-9, and "Reminiscences of Old Edinburgh", p. 122. A. Campbell: "History of Poetry in Scotland" (1798), p. 354. Dibdin, (p.35) does not think it has "any foundation in fact".

riot which is supposed to have taken place in 1714, during the performance of "Macbeth" before the Honourable Company of Archers. The cause is ascribed to Jacobite feeling, inflamed by parallels between the play and the political situation then existing. It is doubtful how much truth, if indeed any at all, lies in this story. No evidence can be found for it in the "Scots Courant" for 1714, and Wilson himself gives no source. As will be shown later, there has probably been confusion between some happening in 1714 and a minor disturbance over a performance of "Macbeth" in June, 1715.

Such then is the position of the drama in Edinburgh in the years between 1660 and 1714 - a period of toleration and growth followed by one of prohibition and decay. It is a sombre picture but in the beginning of the 18th. century there are small signs of a re-awakening of interest. The shackles of the Kirk were slowly being loosened; as Baynham says,¹ "But, as in every case of intolerance and persecution, with each new assault upon the helpless, the vanquisher was opening the road to his own defeat. The virulence of the clergy aroused an antagonistic feeling in a certain class of the laity, and a strong party rose in rebellion against priestly tyranny and oppression".

1. W. Baynham: "The Glasgow Stage" (1892), p. 2.

1715-1729: Visits of Strollers in 1715: Anthony Aston in Edinburgh; his Friendship with Allan Ramsay; Ramsay's "Defence of Dramatic Entertainments"; Aston's Struggles against the Magistrates and the Kirk; his Defeat and Withdrawal; the Season of 1728-9.

Strollers in 1715: In 1715 a company of strollers appeared in Edinburgh and gave performances, first in the Tennis Court (at Holyroodhouse) and then in the Old Magazine House in the Canongate. The earliest notice we have of them is a reference in a letter from Alexander Maxwell to Robert Wodrow,¹ dated February 15, 1715. In this he says, "We have now got a playhouse set up here in the Tennis Court, to the great grief of all sober and good people; and I am surprised to see such diversions as tend so much to corrupt men's manners patronised and countenanced by some of whom I expected better things ... Mr. Webster and several other ministers have given a testimony against them; and for so doing are mocked by a great many that you would scarce suspect. Particularly, Mr. Webster is very much oried out against for saying no more but that whoever in his parish did attend these plays should be refused tokens to the sacrament of the Supper." Straightway the Presbytery of Edinburgh took up the case and on March 23 issued an edict² to its members to discourage the comedians who were acting/

1. "Private Letters, 1694-1732", (Edin. 1829), pp. 14-15.

2. Edinburgh Presbytery Records, March 23, 1715.

acting "within the precincts of the Abbey, to the great offence of many, by trespassing upon morality and those rules of modesty and chastity which our holy religion obligeth all its professors to a strict observance of." A Broadsheet¹ also appeared in March, entitled "The Church of Scotland's Lamentations Concerning the Setting up of Plays and Comedies." It begins:

"Let not the News in Gath be told

Not Streets of Askelon,

Lest vile Idolaters triumph,

And mock our Caledon"

and continues in a similar strain for two double columns, but does not give any information about the comedians or their plays. From these references we can reasonably conclude that the strollers had come to Edinburgh at the end of January or in early February, 1715.

There is no indication of who these comedians were or of what they played until June, when on the 13th., the Royal Company of Archers² made one of their processions to Leith, entertained "'a great Number of Persons of Distinction', proceeded to the tennis court, where they saw a play acted, and 'thereafter marched in order back to this city, and concluded the appearance by lodging the colours in the house of/

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1. In Edinburgh Public Library, Miscellany XII, 9.
 2. J.B. Paul, "History of the Royal Company of Archers" (1875), p. 59.

of the treasurer to the Company.¹ In a letter¹ dated June 14, 1715, from the Magistrates of Edinburgh to the Lord Provost (who was in London at this time) this procession is mentioned and an account follows of a slight disturbance in the playhouse² over the musicians playing a tune "The King shall enjoy his own again," at the request of Sir Thomas Dalziel. General Wightman (who had invited the Archers there) was annoyed at this and showed his resentment by ordering "his aide du camp to beat the musick which he did and this occasioned a generall hissing of both sexes, through the house, then the aide du camp stood up and said if any was offended at what he did he would give them Satisfaction and told them where he lived and we likewise hear the Generall did shew a great deal of resentment at this treatment but in what termes we cannot acquaint you. After which the Archers marched up the town and lodged their Colours and then some of them went to taverns and sat up late but we hear not of any further abuse they committed or any thing that hath followed upon what happened in the playhouse." The "Scots Courant"³ gives an account of the procession but says nothing of any riot or even of any dramatic performance having taken place. It may well be that this minor disturbance is the source of the story/

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1. "Warrender Letters, 1715": ed. W.K. Dickson (Scottish History Society), pp. 39-40.
 2. The play is not named.
 3. No. 1499, 13-15 June : No. 1500, 15-17 June, 1715.

story in Wilson and Campbell¹ of a riot over "Macbeth" in 1714.

A further point, however, arises here. The Comedians, in an advertisement in the "Scots Courant" on Monday, July 4, declared that they were to produce on July 6, "an excellent tragedy (never acted here before) call'd Macbeth." It follows therefore that the play acted for the Royal Company of Archers² cannot have been "Macbeth", for that performance took place on June 13, three weeks before what was obviously the company's first performance of "Macbeth". Likewise, they would hardly have said that the play had "never been acted here before", if in fact there had been a riot over it the year before. This would seem to disprove still further the account of the riot in 1714 over an alleged performance of "Macbeth".

The first details we have of these comedians after this are two notices in the "Scots Courant"³ to the effect that "The Inconstant; or, The Way to Win him" was to be given on Wednesday, June 29. From that date to August 17 the notices are fairly regular;⁴ performances total twelve and all appear to have been in the Tennis Court. Then comes a gap till December 12,⁵ when "The Spanish Friar" was announced. Only two/

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1. See above, p. 39. Campbell states that the actors were led by one Howel. He was certainly in the 1715 company. See also "Notes and Queries", CLXXII (1937), June 19, p. 436, J.L. Weir, "Allan Ramsay and the Archers".
 2. Although "Macbeth" was a popular play with the Archers.
 3. June 27 and 29.
 4. See Appendix I (and also Fragmenta Scoto-Dramatica, 1715-1758" (Edin. 1835). This omits the Dec. 12 performance.)
 5. Scots Courant, Dec. 12.

two more references can be found (for December 14 and 16); after that no more is heard of the actors. Possibly civil and ecclesiastical opposition was too strong. It is interesting to note that the three December advertisements all mention "several new Actors just arrived from England" and all indicate that the theatre is now "at the old magazine house at the back of the foot of the Canongate." The gap from mid-August to mid-December may indicate that they returned to England for a short season in one of the northern towns, such as Newcastle or York, and then tried their fortunes again in Edinburgh before Christmas, with some of the old actors replaced by new ones.

In the first group of performances the only days mentioned for playing are Wednesdays and Fridays (Sir Martin Mar-all is an exception - acted on a Saturday). It is extremely probable of course that many more plays were given than can be traced from the "Scots Courant", and, as will be shown later, Mondays, Wednesdays and Fridays were the usual acting days. Four actors and two actresses are mentioned by name in benefit notices. Probably one main play and an after-piece (a farce), along with "Entertainments of Singing and Dancing", were given at each performance, though this is definitely stated only once or twice. The time of playing - 5 p.m. - is once given.

The second group of performances took place within one week, Monday, Wednesday and Friday. How long the company stayed on this occasion and why they departed we do not know. There is no mention of them anywhere else in Scotland.

Of/

Of the plays they performed little need be said. They are typical Restoration and early 18th. century pieces; eleven main plays are named, "The Beaux' Stratagem", "Boadicea", "The Constant Couple", "The Earl of Essex" (2), "The Inconstant" (2), "Love for Love", "Macbeth" (2), "Sir Martin Mar-all", "Sophonisba", "The Spanish Friar" (2), and "The Wonder"; there are four after-pieces, "Hob", "The Slip", "The Stage-Coach", and "The Walking Statue". That the comedians mixed up-to-date pieces with the old favourites can be shown by e.g. the acting of "The Wonder",¹ which had its first performance in Drury Lane in April, 1714.

Aston in Edinburgh: After this the theatre suffered another temporary eclipse.² There is no further mention of acting or actors until 1724, when the "Caledonian Mercury" of December 10 announced that "late yesternight a Company of Comedians came to the Canongate from London." We have no idea who they were, what they played³ or how long they remained. One conjecture is that/

1. Mrs. Centlivre.
2. In a publication entitled "Stage Plays justly condemned" - a letter to a Friend in Scotland from Calvinopolis, 1721, after a condemnation of plays in general, the author remarks, "We hear Stage Plays are coming in Request among you, and are much resorted to". There is no other trace of plays in Scotland in 1721.
3. There was a music opera given on Jan. 19, 1725, to mark the birthday of Prince Frederick. This was probably an amateur performance and some suggest "The Gentle Shepherd."

that they were the company of Anthony (Tony) Aston, the famous stroller.¹ Certainly he was in Edinburgh in the winter of 1726-27, and from a Prologue written by Allan Ramsay and spoken by Aston on this occasion,² we gather that he had been there in the previous winter, 1725-26.

"'Tis I, dear Caledonians, blythsome Tony,
That oft last winter pleas'd the brave and bonny,
With medley, merry song and comic scene:
Your kindness then has brought me here again,
After a circuit round the queen of isles,
To gain your friendship and approving smiles.
Experience bids me hope - tho' south the Tweed
The dastards said, "He never will succeed.
What! such a country look for any good in!
That does not relish plays, nor pork, nor pudding!"

It is obvious that Aston was appearing with the consent of the Magistrates and Town Council of Edinburgh. Indeed, in the "Printed Documents Concerning Anthony Aston",³ it is expressly/

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1. W. Nicholson: "Anthony Aston, Stroller and Adventurer" (Michigan, 1920): J.E.G.P. XX (1921) pp. 391-6, P.S. Graves, "Some Facts About Anthony Aston": M.L.N. XXXVI (1921), pp. 112-4, O.S. Coad reviews Nicholson's book: H.G. Graham, "Social Life in Scotland", p. 93, thinks Aston led the 1715 actors too, but Aston was in Dublin at the beginning of Sept. 1715. See Dibdin, "Annals of the Edinburgh Stage", p. 40, and W.S. Clerk, "The Early Irish Stage" (1955), p. 156.
 2. "Works of Allan Ramsay" (Ed. Martin and Oliver - Scottish Text Socy.), Vol. II, p. 197.
 3. In the National Library of Scotland. They cover the legal dispute from Nov. 20, 1727, to Jan. 25, 1728.

expressly stated that Aston acted in Edinburgh with the permission of the magistrates for the previous two years, i.e. 1725-26 and 1726-27, and had in December, 1726, defied the then Master of the Revels, Thomas Johns (or Jones), who had tried to prevent his acting without a licence. It appears probable, as Dibdin¹ remarks, that Aston during his residence in Edinburgh, had shown that a strolling player could be respectable.

Friendship with Ramsay: Ramsay's "Defence of Dramatic Entertainments."

Allan Ramsay was a friend of Aston's and wrote, in addition to the Prologue quoted above, a pamphlet² in defence of the stage. This consists of twenty-four pages, most of which are taken up with a defence of the stage in general and the advantages of a theatre in Edinburgh. He also gives some details which show how Aston managed his theatre and how much actors received at that time in Scotland. £60 stg. was a fair average for the drawings per month, or £7 to/

1. "Annals of the Edinburgh Stage", p. 36.
2. "Some Hints in Defence of Dramatic Entertainments". (1727 or 1728). The copy in the National Library of Scotland has in manuscript at the end "Jan. 1728 or y^r By Allain Ramsay." There is also in the National Library in manuscript (No. 2233) a part of another treatise in prose by Ramsay on the establishment of a theatre. Unfortunately this has no date.

to £8 each playing night, £10 or £11 being the highest and £4 to £5 the lowest. (This seems to indicate two performances per week.) "'Tis ovm'd," he remarks,¹ "when a Person of Distinction has a Mind to make a Benefit-night, they may rise the Height of an £18 or £20 Night, but this is not frequent; but to my calculation again, £15 per week, eleven Persons, we must first substract at least £5 each week for the needful Charges of the Theatre, (poor as it is at present) in Rent, Candle, printing Bills and Tickets, Wright-work, Servants of different Kinds, etc. not to mention Dues paid to the Master of Revels and some others; wherein Mr. Aston has acted honourably: who being Director, and one who can afford it, has laid out above £200 for fine Cloaths, and other Things proper for his Business, and has for this, as is his due, more in the Dividend than the rest; what that is we are not to enquire into, but divide £10 a week fairly among eleven People, and what they can carry off of that, after Eating, Drinking, Lodging, Supplies of Apparel, etc., I leave you to judge; but this Objection I remove all at once, by telling you that Mr. Aston is resolv'd to live or die in this Place." Later² Ramsay says that, "But if the Question had been put to me, Whether Mr. Aston should be discharged Acting within the Town, (As he had done with Applause the two former Sessions) of/

1. "Some Hints", pp. 19-20.

2. Ibid., p. 20.

or have a Play house built for him at our Charge? I would have voted for the Building?"

Of Aston himself Ramsay gives us this information:¹

"Mr. Aston and his Family behave themselves, to my certain Knowledge, with Sobriety, Justice and Discretion, pays his Debts without being dunn'd, is of a charitable Disposition, avoids the intoxicating Bottle, and in every other Light appears what we call an honest Moralist. For his Principles about the more refin'd Distinctions of Religion, I'll not take upon me to condemn or justify, he being of the Church of England Communion, a Religion different from mine, who am a member of the present Establishment of the Church of Scotland."

From these extracts we can judge that Aston was a little above the average strolling player² and that Allan Ramsay's love of the theatre had made them friends. They also confirm that Aston had been playing without any strong opposition in Edinburgh during the two previous winters.

Aston's Struggles against the Magistrates and the Kirk.

This could not last. By the winter of 1727-28 the magistracy had changed and Aston was forbidden to play. It was suggested that he was becoming too presumptuous and had slighted the magistrates by not troubling over much about asking/

1. "Some Hints", p. 21.

2. This is borne out, too, by Nicholson and others.

asking their permission to act. He seems to have arrived about November that year, for a letter to the Reverend Robert Wodrow from John Boyd,¹ dated December 5, 1727, says, "We have been amused for some days past, with some Comedians, that have come here to act this winter session; it seems they did not apply with so much civility to the Magistrates as was expected, upon which they allowed them not to act." Wodrow himself in his "Analecta",² states that "Ashton and his company had been down before some winters, but had only some private companys, and did not set up openly. It's said they had too much encouragement, that heartened them to bring down twenty-four of their fellows from London, and set up this winter openly." This might be taken to mean that Aston had been in Edinburgh in 1724-25 as well as in 1725-26 and 1726-27, as suggested earlier. Wodrow seems also to imply that in those years Aston was giving performances of a semi-private nature,³ and that 1727-28 was his first year for public performances.

Supported by certain noblemen and lawyers, Aston decided to fight the prohibition of the magistrates. A long-drawn-out legal battle ensued which ended in victory for the magistrates/

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1. "Private Letters, now first printed from the original Mss., 1694-1732": (Edinburgh, 1829), pp. 56-7.
 2. Vol. III, p. 476 (dealing with 1728).
 3. If this supposition is correct, this might explain why no performances are advertised in the newspapers.

magistrates and the withdrawal of Aston and his company from Edinburgh. The "Private Documents" referred to above,¹ cover the period from November 20, 1727, to January 25, 1728; they are ten in number, all addressed to the Lords of the Council and Session (six complaints, petitions, etc. of Aston and those who supported him; four answers from the magistrates), and they give a fairly complete picture of what happened.

The first document is a complaint of the Earl of Lauderdale, Lords Somerville and Belhaven against Thomas Fenton and other Bailies of Edinburgh. Barons, they said, had the privilege of keeping players, who could act in all places of the realm; this applied equally to Scotland and England. The magistrates, however, had prohibited Aston from acting in Edinburgh, had fined him £5, and padlocked the door of the house in which he acted. (Nov. 20, 1727).²

To this the magistrates replied that the privileges of peers could not encroach on the rights of Royal Burghs. In the past, actors, etc. had always asked permission from the magistrates, who had the sole right to grant it. Aston deliberately ignored the prohibition of the magistrates. (Nov. 20, 1727)²

The peers then set forth a summary of the position: Aston had acted in Edinburgh for the past two years with the permission/

1. Page 66 above.

2. These are the dates given on the "Documents".

permission of the magistrates. Replying on the engagement of the Lords, the invitation of certain Gentlemen to return, and the former permission of the magistrates, he had hired a house in Edinburgh (the Skinners' Hall), purchased more scenery, and hired more actors. After a performance of "Love for Love" he had been fined, had the door of his house padlocked and been forbidden further acting. This was a clear breach of the peers' privileges. In any event Aston was acting in his own house. The magistrates could not claim that they were preserving an Incorporation from encroachment for there was no Incorporation of Players. By the magistrates' action twelve or thirteen¹ poor people had been deprived of their livelihood. (Nov. 20, 1727)²

The Magistrates retorted that the Incorporation of Skinners had hired their hall to Aston on the express condition that he should obtain the consent of the magistrates to act. They forbade him to act. Aston publicly advertized a performance and put on "Love for Love" on Monday the 13th. (i.e. November). The Magistrates thereupon fined him, forbade his acting again, and padlocked the door. Aston obtained from the court of Session a Bill of Suspension against the magistrates' /

1. But see R. Wodrow: "Analecta", Vol. III, p. 476, quoted above, where he mentions twenty-four.

2. These are dates given on the "Documents".

magistrates' actions¹ and forthwith struck off the padlock to proceed with his acting. The magistrates further claimed that they had acted for the good of the city in trying to suppress the comedians. The Bill of Suspension should not have restored to Aston full rights to begin his plays again. A Ms. note at the foot of the last page reads: "The Lords having heard the petition They find that the Padlocks are to be removed and that Aston and his company continued in possession of acting during the Dependence.

Sgnd. James Erskine.

Edr. Nov. 24th. 1727."

(Nov. 23, 1727)

These first four documents show that Aston had at least maintained his position against the magistrates.² It is probable that the noblemen and lawyers were themselves fond of play-going and were therefore partial to Aston. According to Wodrow,³ the comedians "had three or four Noblemen, some of (them) Ruling Elders, favouring them, and giving them such a warrand as they thought their Peerage intituled them to give. They had a plurality of the Lords of the Session favourable to them, and yet no direct Interloquitor was given impouring them to sett up. The matter took several different shapes; and many/

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1. With a majority of six to five, according to Boyd's letter, cited above.
 2. The only reference in the Council Records appears to be on Nov. 23, 1727, when the City Treasurer raises the question of the money spent on the prosecution. (Council Minutes, Vol. 51, p. 475).
 3. "Analecta", Vol. III, p. 476.

many different decisions were given by the Lords, which concerned circumstances rather than the direct lawfulness of their plays."

Either through chance or design, however, the magistrates were given another opportunity to put a stop to Aston's performances and they were not slow to grasp it. It appears that a certain Lady Moriston (or Morrison) who resided under the Skinners' Hall complained that owing to Aston's acting the house was in danger of falling. "The Joists," she said,¹ "were shaken with the great press of people,"² her furniture spoiled, and she in hazard of her life." Baillie Fenton had Aston's company removed from the house and suspended from acting till the house could be visited by the Dean of Guild Court.

The fifth document (a petition of Aston, who is described as a servant of the Rt. Honourable Earl of Lauderdale) set out the facts relating to the magistrates' new attempt at suppression, pointing out that the Hall had often held three times the number of people who now came to the plays, and claimed that Aston was entitled to act while the original question was sub judice; the authority of the Court of Session was being flouted. (Dec. 2, 1727) A note at the foot of the page reads: "When Mr. James Smith and Mr. Adams, Architects, went to visit the house at the desire of Lord Somervell, Lady Moriston refused them access." Whether Lady Morrison was acting in concert with the/

1. Boyd's letter to Wedrow, (5 Dec. 1727).

2. If this is correct, Aston must have had good audiences.

the magistrates or whether she merely did not like actors or acting, we cannot tell. The comedians were extremely unpopular with many classes of citizens and doubtless numerous complaints had poured in to the Edinburgh magistrates. In the "History of the High Constables of Edinburgh"¹ we find that "in the following year the constables are found prompting the magistrates to exercise their authority for the suppression of stage plays. One Anthony Alston, with a company of strollers, having 'presumed to set up a stage' in the city, the Society, on 27th, November, 1727, petitioned the Council to 'restrain and by all means extirpate the said stage', tending as it did 'chiefly to the debauching of the faith of this generation in their principles and morals', and 'condemned and strictly prohibited by the laws of God and all christian nations.' (Minute Book, I, 70, 71). No trace of this petition, however, or of any action following upon it, is to be found in the records of the council."

There is also a letter² of the same date (Nov. 27, 1727) from the Rev. Robert Wodrow to the Honourable George Drummond, of His Majesty's Customs, lamenting the encouragement given to the comedians and the support afforded to them in the Courts. He mentions that one of the votes in favour of Aston had been passed by a majority of seven to five.

The ministers of Edinburgh had, of course, raised their voices/

1. Ed. J.D. Marwick (1865), p. 159.

2. "Analecta Scotica", ed. Maidment (1837), Vol. II, p. 211.

voices against this visit of Aston's. The question was discussed at meetings¹ of the Presbytery on November 29 and 30, 1727, (and again on December 27); the magistrates were praised for the "just zeal" they had shown, a deputation of three was appointed to confer with them about further steps to be taken against Aston, and an "Admonition and Exhortation" concerning stage plays was drawn up and ordered to be read from all pulpits on "Sabbath next immediately after Sermon in the forenoon."

In this matter of the Skinners' Hall, however, the Lords of Session² found the magistrates' action justified and "discharged acting in that place." Baffled but undaunted, Aston found a new house, fitted it up with some difficulty (the magistrates³ tried to prevent the carpenter from working) and continued his acting. There was a performance of the "Earl of Essex" on Wednesday, December 13, 1727, at which some kind of disturbance took place. The "Caledonian Mercury" for December 14 says, "Yesternight an idle giddy Mob got up a little below the Guard-house, who without the least Shadow of Provocation, insulted several Persons of Quality and Distinction, etc., as they were passing the streets, to see the Play call'd 'The Earl of Essex' acted/

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1. Edinburgh Presbytery Records, under Nov. 29 and 30, and Dec. 27, 1727. See also "Mist's Weekly Journal", No. 138, Dec. 9, 1727. Another condemnatory pamphlet, "Entertainments of the Stage - a corrupt and sinful entertainment", also appeared at this time. (1727, Edin.)
 2. Boyd's letter to Wodrow, "Private Letters", p. 57.
 3. "Printed Documents" - Dec. 14, 1727.

acted by Anthony Aston's Company of Comedians." In his "Analecta" Wodrow¹ bewails the fact of the strollers having "come down to fill up our cup of sin", and adds "The matter (i.e. the legal action) lyes over till June, but they continou their playes, and have numerous meetings, especially their Tragedys, and one called 'The Mourning Bride ', which had a great run for three nights. A vast deal of money, in this time of scarcity, is spent this way most sinfully; and it's said they designe to divide themselves into parcells, some to Glasgou, others to Aberdeen and Inverness." A little later² he laments over "this fearfull corruption of moralls ... especially among persons of substance and laizour" and remarks that "They nou talk of building a publick Play-house at Edinburgh, and I was told a place is agreed for and marked out for it." He also tells a story³ which appears to show that Aston had attempted to defraud his actors of some money to which they were entitled. A Mr. Ross, master of the Beau's Coffee-house, son of Bishop Ross, and a great "encourager of the Playhouse" sold a number of tickets for Aston and was allowed a commission of a penny a ticket. This he refused to take and Aston, instead of accounting for it to the company, kept the money for himself. A dispute arose and the comedians threatened/

1. Vol. III, p. 476.

2. "Analecta", Vol. III, p. 486.

3. Ibid., Vol. III, p. 486-7.

threatened to take the matter to court. How much of this is true and how much mere gossip is difficult to decide. What disturbs the pious Wodrow more than anything is the amount of money involved (£10 sterling), which he says, is "a vast sum for tickets at a penny the peice in one Coffee-house."

In the sixth of the "Private Documents" the magistrates summarized their whole case for presentation to their Lordships, adding that strollers were classed as vagabonds and, even in England, would be under control; they laid great emphasis on their powers as magistrates of a royal burgh to grant permission to perform to rope-dancers, strolling players, etc.; the Master of the Revels had little or no say in the matter. They quoted as evidence the situation in December, 1726, when the Master of the Revels, Thomas Johns, had tried to prevent Aston from acting without a licence. Aston had at that time appealed to the magistrates, alleging that the Master of the Revels had no right to interfere, since the power to grant or refuse permission lay with the magistrates, and he instanced the events of "about Twenty-nine Years since", when the actor John Power was invited to Edinburgh by the then Master of the Revels and was refused permission to act by the Magistrates. (December 13, 1727).

This was turning the tables on Aston with a vengeance, but he returned to the attack with an "Information for the Earl of Lauderdale, Lord Somerville, Lord Belhaven and Anthony Aston their Servant and the Master of the Revels, against the Magistrates/

Magistrates of Edinburgh." This begins with a summary of the facts and then puts the comedians' case in detail. Aston was entitled to act in his own or the Lords' houses; he was not a strolling player of interludes, or short pieces, but an actor of regular comedies and tragedies, with all the offensive material cut out; the magistrates could not make laws, they could only enforce those already in existence; acting was not a trade or handicraft, over which the magistrates had control; the "convocations of people" to which the magistrates objected were not for any sinister purpose; in addition to all this Aston had a licence from the Master of the Revels and was a Servant of the Peers; the conduct of the magistrates left much to be desired, for they claimed the original house was in danger of falling, and when Aston obtained a new one, interfered with its preparation, threatening to destroy the burgess ticket of the carpenter, if he went on working. (December 14, 1727)

The Magistrates retorted with another petition. In this they set forth their points in wearisome detail once more. The liberty of the individual must occasionally be restrained to preserve the well-being of the whole; all players were not necessarily bad, but some restraints must exist, else there would be abuses. (December 26, 1727)

Aston answered this with a reiteration of his former statements (January 17, 1728), and on January 25 added a request to their Lordships for haste in coming to a decision, so that the/

the actors might know where they stood.

His Defeat and Withdrawal: There the documents end, but the rest of the story can be easily surmized. Aston's patrons may have grown tired of the wrangle; at all events the persistence of the magistrates won and Aston had to give in, though he did not leave Edinburgh before April, 1728. In the "Caledonian Mercury" of April 4 there is an advertisement which reads, "This is to give Notice to the Nobility and Gentry in and around Falkirk, That Mr. Aston's Company of Comediens will on Thursday next, being the 11th. of April, at the Tolbooth in Falkirk, act a Comedy call'd 'Tunbridge Walks, or, The Yeoman of Kent;' and the next day being Friday, the 12th. instant, act a play called the 'Recruiting Officer', to begin exactly at three a-clock in the Afternoon, that the Gentry, etc. may have Daylight to their Homes." It is doubtful whether these performances took place, for on April 8 Aston and his son, Walter, were committed to prison, charged with carrying off a young woman "Design'd for a Wife to the latter."¹ This is confirmed by a paragraph in the "Caledonian Mercury" for April 15 which says, "We are well inform'd, that the Marriage of Mr. Walter Aston with Mrs. Jean Ker, has been mutually declared. Nota, Mr. Aston and his father were incarcerated last week, as supposed to have enticed away that young Gentlewoman." It is interesting/

1. Edinburgh Evening Courant, April 9, 1728.

interesting to note that there are in the Scottish National Library,¹ two Broadsheets (dated April 10 and 16) on this incident. Both reproach Aston in strong terms for his crimes, but add nothing to what we already know of Aston's career. The authorship is unknown.

The Falkirk performances then probably did not take place on the days stated, but it is likely that Aston played there and at other places later in the summer, for we know he arrived in Glasgow from Edinburgh around August, 1728,² and presumably he would stop at various places en route. After his stay in Glasgow he disappears from Scottish theatrical history.

During this visit of Aston's to Edinburgh, from November, 1727, to April, 1728, there is little indication of what was played. Three plays are mentioned by name as having been performed, "Love for Love", "The Earl of Essex", and "The Mourning Bride"; two others, "Tunbridge Walks" and "The Recruiting Officer" (advertised for Falkirk) were apparently also in their repertoire. Of his company we know almost nothing. The Peers say it consisted of "twelve or thirteen poor people"; Wodrow, probably with exaggeration, declared that there were twenty-four. In his biography of Aston, Nicholson³ says/

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1. Lauriston Castle Library Accession, Vol. 76, p. 104 and 105.
 2. See Chapter 4, under Glasgow.
 3. W. Nicholson: "Anthony Aston, Stroller and Adventurer" (Michigan, 1920)

says that his cast included himself, his wife, his son, Mrs. Motteux, Mrs. Smith, Mrs. Dumone, Mrs. Lee, the Champneys and Leigh (this was around 1717). We hear of his son being present but nothing of anyone else, though Doran¹ asserts that Mr. Wescombe and Mrs. Millar were both in Edinburgh during that season and played in "The Mourning Bride."

Season of 1728-9: After Aston's departure there was no acting for a month or two, but in October, 1728, a fresh set of comedians arrived. "We hear," says the 'Edinburgh Evening Courant',² "a new Set of Comedians, who have a Patent from his Majesty, have taken a Lease of a Piece of Ground in the Canongate, and are there to erect a Play-house." They were apparently allowed to act unhindered; perhaps the possession of a warrant from his Majesty ensured their safety. According to Campbell,³ they performed the Beggar's Opera"⁴ in the Tennis Hall in the Abbey and Alexander Pennecuik the Younger wrote this Prologue for the occasion:

"So bright an audience we behold this day,
 Moves us to speak a preface to our play,
 Dramatic wit to your protection flies,
 Which none but sour and sullen souls despise.
 Your/

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1. "Their Majesties' Servants" (1865), Vol. I, p. 577.
 2. Oct. 21, 1728.
 3. A. Campbell, "An Introduction to the History of Poetry in Scotland", (1798), p. 355.
 4. First performed in London in Jan., 1728. This was a remarkably quick presentation in Scotland.

Your country is a fertile soil of sense,
 Good nature reigns with native innocence;
 And we, the humble servants of the fair,
 Will entertain you with the utmost care.
 The high poetic dignity maintain,
 Till Holy-Rood-House vie with Drury Lane:
 No Tony trick the gentry need to fear,
 But wit and mirth shall bless the circling year.
 A just decorum rulers shall engage
 To be the nursing fathers of the stage.
 Warm'd with the benign influence of your rays,
 Scots bards shall write, and darken English plays.
 Till sense be staple goods thro' all the land,
 And ignorance, ³¹⁰ cargo contraband.
 We, medicants, a lowly living pray,
 And introduce it with the BEGGAR'S ELAY."

The "Edinburgh Evening Courant" for October 24, 1728,
 reported that "On Tuesday next, being the Twenty-ninth of this
 Month, at the Desire of severals of the Nobility and Gentry of
 East Lothian, the Beggar's Opera will be acted at Haddinton, by
 Mr. Phipps, and the rest of that Company of Commedians, who have
 been so happy as to please the Ladies and Noblemen of this
 Country last Sessions - to begin at 4 o'clock." This last
 sentence, "who have been so happy as to please ... last Sessions,"
 seems/

seems to imply that part at least of this troupe of actors had been in Edinburgh in the winter of 1727-8 with Aston. If so, they had learned by experience, for they now were fortified with a royal warrant to act, and line 11 of the Prologue quoted above may refer to this. There is no further information about these actors or what they played till a brief paragraph in the "Courant" for March 13, 1729:

"Edinburgh, March 12. The Scots Company of Comedians, as they call'd themselves, have, all on a sudden, elopt, without counting with their Creditors." This seems to imply a poor season, financially speaking, and therefore disappointing audiences. The reason may have been a mediocre company every bit as much as aversion to the drama.

At the beginning of the 18th. century we noticed some small signs of a revival of interest in the theatre. This tendency continued in the period discussed in this section. The objections to the visits of the actors in 1715 were not apparently strong enough to drive them out of the city - in their first venture at any rate. The fact too that actors could come to Edinburgh for three consecutive winters (1724-7) without vehement protests being made shows that during these years the magistrates were kindly disposed to the drama. Though a change in the magistracy may have produced the eventual reaction against Aston in 1727-8, his own conduct might well have aggravated the situation in that season, for there is no hint of trouble with the company which came later in 1728. This section shows therefore that the slow growth of a more liberal attitude towards the theatre was continuing.

1730-1737: Agreement establishing Edinburgh Company of Comedians in 1730: Seasons of subsequent years, 1730-35: Allan Ramsay's short-lived Theatre, 1736-7.

Agreement of Edinburgh Company of Comedians:

The next time that we hear of actors in Edinburgh is in 1730. There is in Register House¹ an "Agreement among the Edinburgh Company of Comedians," which is dated July 28, 1730. This is a very interesting document, since it definitely links Allan Ramsay to the company. In the agreement a number of the actors bound themselves to observe three "Articles". First, all were equal sharers in the profits of every night's performance (except for Benefit nights, of which each actor had one per year). Second, two shares per performance were set aside for the purchase of dresses, etc. and were the property of the Director. (The date for this was given as November 1, 1730, and this presumably was when the winter season began). Third, "Allan Ramsay Bookseller in Edinburgh" was chosen their Director, "so long as he please to give himself the trouble." The actors who signed this document were W. Price, Edward Miller, Ann Horden, William Wescomb, G. Horden, John Ware and Benjamin Tanner. Four² of them are mentioned subsequently in the casts of performances in 1732-35.

Seasons from 1730-1735:

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1. Edinburgh Register of Deeds - Bundle for 1731. It was registered on Dec. 11, 1731.
 2. Price, Miller, Ware, Wescomb.

There is very little information to be had about the 1730-1 season. An advertisement in the "Caledonian Mercury" for April 1, 1731, reads, "Just Published at London, for the Author, and Sold by Allan Ramsay at Edinburgh: Euridice, a Tragedy, now acted at the Theatre Royal in Drury Lane: As also newly published, and sold at the said shop, Macbeath, written by Mr. Shakespear, with alterations by Mr. Tate; as it is Acted with great Applause, at the new Theatre of Edinburgh. In the Press, Woman is a Riddle (and to be acted in a few Days) by the Edinburgh Company of Comedians." These plays, "Macbeth" and "Woman is a Riddle" are the only two plays known to have been performed during this season.

On April 26, 1731,¹ they left Edinburgh for Glasgow, "to entertain that City for some Weeks." There is no further direct evidence until July 10, 1732,² when the Royal Company of Archers held one of their processions to Leith, and "after Dinner returned to the City, and saw acted the Tragedy called Macbeath." One other play, "Damon and Phillida", seems to have been performed in the Edinburgh Theatre during this period 1731-2. There is in Edinburgh Public Library a copy of this play - "A Pastoral Opera. As acted on the Edinburgh Theatre."³ It/

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1. Caledonian Mercury, April 27, 1731.
 2. Caledonian Mercury and Edinburgh Evening Courant, July 11, 1732. "History of the Royal Company of Archers", J.B. Paul (1875), p. 70. Allan Ramsay wrote a prologue to this play. See W. Forbes Gray in "Scots Magazine", May, 1932, p. 123, "Unknown Poems by Allan Ramsay".
 3. A Ms. note opposite the title page says, "By Colley Cibber. Played either in the Skinners' Hall or the Taylors' Hall."

It was printed in Edinburgh in 1732 and sold by Allan Ramsay. The cast is given as Messrs. Price, Miller, Bulkely, Ware, Petersen and Wescomb, and Mrs. Miller, together with "Shepherds and Shepherdesses." Though we have little first hand information for the events of these years, Wodrow¹ declares that the comedians enjoyed great popularity. "I am well informed," he says, "that the English Strollers and Comedians are a prodigious sum of money to the town of Edinburgh. It's incredible what numbers of chairs, with men, are carryed to these places; and it's certain that, for some weeks, they made fifty pound sterling every night, and that for six nights a week; and they will, even of the Saturday evenings, be coming home from them at one in the morning. This a most scandalouse way of disposing of our money, when we are in such a choak for money; and it's a dreadfull corruption of our youth, and ane i^lett to prodigality and vanity ..."

Wodrow was, as we know, extremely antagonistic to the theatre and this account may be exaggerated. It is not, for example, in accordance with the evidence of later years for a company to perform for six nights a week for several weeks running, though it was a common enough practice to perform every night during special weeks, e.g. the Edinburgh Race Week. When the actors returned to Edinburgh and re-opened the playhouse on November 1, 1732,² with "Love Makes a Man," the audience was so/

1. Wodrow, "Analecta", IV, p. 214.

2. Edinburgh Evening Courant, Nov. 2, 1732.

so small that it was dismissed, as the Company "could not afford the Charges of the House."¹

We do not know whether they continued in Edinburgh that winter or not, but probably they remained until the close of the season in the spring. On June 6 they began their Summer Season with the "Beggar's Opera" and a week later gave another performance of the same play "for the Benefit of Edinburgh Infirmary."² The only other reference for this season is on July 13, when "King Lear" was performed.³ The advertisement however indicated that several Shakespearian plays⁴ had been done in the preceding weeks and had proved popular.

The pattern of a Winter Season from November to March or April, followed by a Summer Season in June and July, was now becoming evident. The intervals were spent in tours either in Scotland or, more usually, in the North of England. This point will be commented on more fully later, when more detailed information about performances is available.

The Winter Season of 1733-34 began on November 5⁵ with "Tamerlane". On December 26⁶ the "Tempest" was put on and on this occasion for the first time the place where it was acted was/

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1. Edinburgh Evening Courant, Nov. 2, 1732. The Courant speaks rather slightly of the fortunes of the actors.
 2. Caledonian Mercury, June 4, 1733.
 3. Caledonian Mercury, July 12, 1733.
 4. E.g. "Othello", "Hamlet", Henry IV".
 5. Caledonian Mercury, Nov. 1, 1733.
 6. Caledonian Mercury, Dec. 24, 1733.

was mentioned - the Taylors' Hall.¹ This performance seems to have been something out of the ordinary, with appropriate music, new scenery and decorations, and even the employment of "Machinery".² The audience, says the "Mercury", was the largest for some time. References continue through January and February and end on March 20.³ Five actors (Messrs. Barret, Bulkely, Miller, Ware and Wescomb) and three actresses (Mrs. Miller, Mrs. Woodward and Mrs. Ware) are mentioned by name. Of the plays presented two were successes which arrived in Edinburgh within a year or two of their London premieres. Both were by Fielding, "The Mock Doctor" (Drury Lane, June, 1732) and "The Miser" (Drury Lane, February, 1733).

From March 20 to August there is no information about the players. They appear to have been still in Edinburgh however, for on August 13⁴ they set off on a tour of "Dundee, Montrose, Aberdeen, etc. in order to entertain the Gentlemen and Ladies in the different Stations of their Circuits," returning probably towards the middle of October, 1734. Some time was spent/

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1. This seems to have been their theatre for all that season. The time of performance was 6 p.m.
 2. No one, whatever (except those who managed the machinery) was allowed behind the scenes.
 3. Caledonian Mercury, March 19, 1734. In this play, "The Wonder", Mr. Wescomb, as Gibby, wore Highland dress.
 4. Caledonian Mercury, Aug. 13, 1734.

spent in redecorating and enlarging their Stage and Pit and then on November 6¹ the theatre opened with "The Kind Impostor" and "Chrononhotonthologos". There are seven references² to performances this winter, the last being for January 31, 1735, and the principal players appear to be unchanged. The price of admission is given for the first time in any advertisement³ - 2/6 for the Pit and 1/6 for the Gallery.

Some at least of the actors remained in Edinburgh in the summer, for one of them, a Mr. Bridges, is referred to in the "Courant" of July 28-29, 1735 as having invented a machine to put out fires without water, but the next mention of the Company is on November 10, 1735,⁴ when they opened the theatre for the winter with "The Spanish Friar". There are two more references for this season (Nov. 19 and Dec. 22).⁵ From an advertisement in the "Mercury" for January 8, 1736,⁶ we may infer that performances were still going on. Trouble however seems to have arisen over some of the Company's representations.

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1. Caledonian Mercury, Nov. 4, 1734. They were still in the Taylor's Hall.
 2. Caledonian Mercury, Nov. 4, Dec. 10, 1734; Jan. 2, 9, 15, 22, 28, 1735; Edinburgh Evening Courant, Dec. 9-10, 1734.
 3. Caledonian Mercury, Dec. 10, 1734: "Nothing less than the full Prices will be taken during the whole Performance."
 4. Edinburgh Evening Courant, Nov. 4-6, 1735.
 5. Caledonian Mercury, Nov. 18 and Dec. 18, 1735; Edinburgh Evening Courant, Dec. 16-18, 1735.
 6. A coat had been taken by mistake "From the Playhouse".

A petition¹ against stage-plays was drawn up by some of the "Inhabitants of Edinburgh" and sent to the Provost and Magistrates. Among the usual objections to "idle Vagabonds", and so forth, there is one special protest against an "Idolatrous Picture of the Human Nature of our Lord Jesus Christ." The date of this petition is January 29, 1736, and possibly performances came to an end not long after, either as a result of this petition or for some other reason.

At the beginning of November, 1735,² a new entertainment was being offered to the citizens of Edinburgh, when Signora Violante began her exhibitions on the rope in the "New Theatre" in Carrubber's Close. Her advertisements³ are mainly concerned with rope-dancing but twice pantomime entertainments are mentioned and the title, the "New Theatre", is interesting. These exhibitions seem to have ended about the beginning of March.

Allan Ramsay's Theatre:

Later in that year Allan Ramsay seems to have decided to venture opening a permanent theatre in Edinburgh. His interest in drama had been in evidence long before this. He
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1. Laing Mss. Div. II, No. 403 (in Edinburgh University Library). The edges of this Ms. are worn and some of the words missing.
 2. Edinburgh Evening Courant, Nov. 6-10, 1735.
 3. Caledonian Mercury, Feb. 2, 5, 25, 1736. She was in Dumfries in the week ending Oct. 16, 1736. (Caledonian Mercury, Oct. 12, 1736).

sold the latest English plays¹ in his shop. He wrote a number of prologues and epilogues for dramatic productions² (especially school plays), a masque in 1723³ and "The Gentle Shepherd" shortly afterwards.⁴ According to Burns Martin,⁵ he was responsible for a version of "The Devil of a Duke" (1733) for the Edinburgh Stage. He appears to have been an intimate friend of Tony Aston, though we do not know how far he was involved in the "seasons" of the years 1725-28. As we have seen, he was Director of the Company of Comedians in 1730-1 and probably had remained in charge after that. In April, 1731, plays performed in the "New Theatre" (i.e. the one in Taylors' Hall) were on sale in his shop, and during the period 1733-35, tickets for dramatic performances were "to be had at Mr. Ramsay's".⁶

By the summer he had presumably acquired for his purpose the "New Theatre" in Carrubber's Close, in which Signora/

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1. See, e.g. advertisements in the Caledonian Mercury on numerous occasions and also Ms. No. 3134, Item 19 (in National Library of Scotland - Yule Collection).
 2. See "Works of Allan Ramsay" ed. Burns Martin and Oliver. There is also an unpublished Prologue in the Egerton Mss., No. 2023, for a performance in honour of the Royal Company of Archers, July 10, 1732. 7 or 8 lines are quoted in an article by W. Forbes Gray, "Unpublished Poems of Allan Ramsay", Scots Magazine, May, 1932, p. 123.
 3. "The Nuptials", Edin. 1723.
 4. Edin. 1725. First acted at the Taylors' Hall, Edinburgh on Jan. 22, 1729.
 5. "Allan Ramsay", pp. 115-116.
 6. E.g. Caledonian Mercury, Nov. 4 and Dec. 10, 1731. According to R. Chambers, "Domestic Annals", Vol. III, p. 583, he appears in the office copy of the newspaper as paymaster for the advertisements.

Signora Violante had been performing in February and March. By the middle of September¹ it is described as being "in great Forwardness (and) will be opened the First of November." Annual Tickets were on sale in Ramsay's shop, the first forty at 30/-, the rest at two guineas. The opening was postponed until November 8, 1736,² when the "Beggar's Opera" and a Ballad Opera, called "The Virgin Unmasked", were given. A new prologue "proper to the Occasion", was spoken by Mr. Bridges.³ There is no other information about the plays performed in the theatre. Possibly the Ballad Opera, entitled "The Disappointed Gallant" was one of them but we have no direct evidence. This play was written by a Scots Gentleman, generally supposed to be Adam Thomson. In the Preface to the play (a copy of which is in Edinburgh Public Library) the author says that it was written "about five years ago." The date of publication is 1738 at Edinburgh, and the cast is Messrs. Wrightson, Bridges, Frazer, Wescomb, Miller, Duncomb, Vaughan, and Hamilton, Miss Thomson, Mrs. Miller, Mrs. Bridges, Mrs. Woodward and Mrs. Bulkely.

Ramsay's venture however was not destined to last long. His company was still in existence in June, 1737, but in/

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1. Caledonian Mercury, Sept. 16, 1736.
 2. Caledonian Mercury, Nov. 4, 1736.
 3. Caledonian Mercury, Nov. 15, 1736.

in that year a Licensing Act,¹ which forbade theatrical performances outside London and Westminster unless the sovereign himself was in residence, was passed. This took effect on June 24. In a letter² to Dr. Alexander Cuninghame he complains that he is "particularly attacked by a certain act against our publick Theatres having a set of players ynder my management. I should be sory to see them driven to Beggary now, when I had last year got a braw new House for them. Soon as this comes to hand get the act if printed or an exact copy of it in manuscript and send it to me with a short hint of the generall opinion about it if a licence from the Ld. Chamberlane can be had and the method of procuring it, or if the act puts it out of his power to grant one." To the opponents of the theatre in Edinburgh this act was a heaven-sent opportunity, and Ramsay's playhouse closed not long after (probably in July, 1737), though, as Professor Burns Martin³ remarks, "there seem to be no records of official action." Ramsay protested in a poem,⁴ entitled "Petition to the Hon. Duncan Forbes, Lord President of the Sessions," pleading that he/

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1. 10 Geo. II, c.28. See P.J. Green, "The Stage Licensing Act of 1737" (*Modern Philology*, 1938, XXXV, 239-55); E.L. Avery, "Proposals for a New London Theatre in 1737", (*NQ* May 23, 1942, cxxxii).
 2. Dated June 28, 1737. "Curiosities of a Scots Charta Chest", ed. Mrs. Atholl Forbes (Edin. 1897), p. 133. In this letter Ramsay requests Cuninghame to procure him copies of a new (?) play, "The Projectors".
 3. Burns Martin, "Allan Ramsay", (1931), p. 118.
 4. See *Gentleman's Magazine*, Aug. 1737.

he should at least be allowed to clear off the debts incurred in the construction of the theatre, but nothing came of this. Smeaton, in his "Life of Ramsay",¹ states, without quoting a source, that Ramsay went to law but learned that he "had been injured without being damaged." During his theatre's brief existence opposition had been bitter and numerous poems and broadsides had come from the presses against Ramsay and his comedians, to which he had doubtless replied in kind. There is, for example, an unpublished "Epistle to H.S.", dated November, 1738, in which Ramsay "gave vent to his feelings in much freer language than he had in the "Petition".²

1738-1739: Allan Ramsay reopens his theatre in 1739:

Prosecution of the Actors by the Presbytery of Edinburgh:

Attempt to license a legal theatre in Edinburgh.

Allan Ramsay reopens his Theatre:

Though opposition had been strong and his theatre had been closed, Allan Ramsay did not give up the fight to establish a playhouse in Edinburgh. Fresh evidence has come to light which shows that by August 1738 he was again trying to form a company and reopen his theatre in Carrubber's Close. Three letters in the Yule Mss.³ (in the National Library of Scotland) supply hitherto unknown information on this point and on Ramsay's subsequent/

1. p. 109.

2. See Burns Martin, "Allan Ramsay", p. 119.

3. The Yule Collection, Ms. No. 3134, Items 22, 23, 24. See three articles in the "Scotsman", April 22, 23, 24, 1954, by Mr. Joseph Macleod.

subsequent attempt to have authorized by Letters Patent a playhouse in Edinburgh.

In the first of these (from Ramsay to the Hon, John Murray)¹ he says that he has "had a Letter from Ware² last post with one to you which I enclose, he speaks of a hard struggle to get his wife disengaged from a contract she has with Rich, promises to be here, but I doubt it much, I find it will be something difficult with me at first to get a company made up to my mind, but I'll make the best shift I can. I am desired by some to let the whole troop at Newcastle,³ (who are now in Scarborough) come here at once, and I begin to think it will not be amiss to let all come that incline, for the first season, and to pick them afterwards, I should be glad to hear your sentiments on this head, - I have wrote to Ware by this post and left it intirely to his own discretion to come or not as he finds it to his Intrest which he would certainly do without my advice. I hope there will be no opposition from our Magistrates, there is such a general bent for the design."

The enclosure⁴ referred to is in Register House and we gather from it that Ware would only come north on Murray's own word/

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1. Dated Aug. 22, 1738.
 2. This was the John Ware who had been acting in Edinburgh during the years, 1730-4.
 3. This was probably what Miss Rosenfeld calls the "Newcastle Company", which, she says, "was in existence in 1739, which also visited Edinburgh, and was renamed the Edinburgh Company in 1744", (Strolling Players and Drama in the Provinces", p.163).
 4. Lord Edward Murray Papers, Miscellaneous. E 86.

word and that Ramsay's instructions about collecting a company were far from satisfactory. We knew Ramsay's character well and wanted much more precise orders, for, as he says, "if they (i.e. the actors) would bring him what he wants, it were alike to him whether the Town likes the Diversion or not; but must not be so with me, who am to lead my life with those People."

Prosecution by Edinburgh Presbytery:

Whether there was "a general bent for the design" or not, opposition from the ministers was not long in manifesting itself. Here, as in the events of July, 1737, there is a curious silence in the records.¹ Town Council minutes, Sheriff Court and Court of Session records have no information to offer. Our only sources are the newspapers,² "Caledonian Mercury" and "Edinburgh Evening Courant", supplemented by the minutes of Edinburgh Presbytery.

The actors had arrived in Edinburgh in December 1738 and on January 5, 1739,³ learning that performances were about to take place, a committee of the Presbytery waited on the Edinburgh/

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1. Both Burns Martin ("Allan Ramsay", p. 118) and Joseph Macleod (Article in "Scotsman", Apr. 22, 23, 24, 1954) remark on this. The latter attributes it to the dislike felt by the better class of Edinburgh citizen against the whole dispute.
 2. All but one or two of the extracts appear in the collection, entitled "Fragmenta Scoto-Dramatica", (ed. Logan and Maidment), Edin. 1835.
 3. Caledonian Mercury, Jan. 8, 1739.

Edinburgh magistrates and asked that the actors be suppressed in accordance with the Act of 1737. The Lord Provost and Magistrates¹ promised their assistance, if "a proper Information" were laid before them.

In the meantime on that same night the comedians had acted "Macbeth" in the Carrubber's Close theatre, but when on the following Monday, January 8, a certain John Morison² was putting up bills advertizing a performance of "The Careless Husband"³ for that night, he was promptly committed and "upon a sign'd complaint and information"⁴ the whole dramatis personae were summoned to appear in the Council Chambers on the following day. The charge against them was read and they were granted a week to answer it.

During this week the comedians, pendente lite, continued to act and on Wednesday, January 10, apparently put on "The Gamester". The same day the Presbytery met⁵ and determined to prosecute them further. They appear however to have had some doubts of the outcome of the case, for they resolved "to contribute for Defraying the expence thereof, in Case he (i.e. the/

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1. The magistrates seem to have been willing to act only if the Church became an informer.
 2. Caledonian Mercury, Jan. 9, 1739.
 3. The cast was given as Messrs. Gifford Senior and Junior, Miller, Thomson, Waldegrave and Alison; Miss Thomson, Mrs. Woodward, Mrs. Gifford, and Mrs. Miller.
 4. Mr. Spence, agent for the Church, had apparently lodged this at once after the meeting on January 5.
 5. Caledonian Mercury, Jan. 11, 1739.

the Clerk) be not other ways refounded."¹

On Saturday January 20 the charge against the comedians was withdrawn at the request of the prosecutor, and a fresh one substituted. The dependents were summoned to appear on Monday 22, "at eleven o'clock, and subsequent diets."² The officers who attempted to serve the summons, one dressed in 'his livery coat', and the two others in 'coloured cloaths', found some difficulty when they appeared at the playhouse.³ One of the audience, Mr. Mariot, an attorney in Exchequer, thinking that they had no admission tickets and probably surmising their purposes, demanded their authority for entering. When they produced their warrant and a list of the persons whom they were seeking, Mariot asserted that as the list of names was not signed by a judge, it was null and void. The officers refused to leave and said that they would remain until they had carried out their orders. On this Mariot must have lost his temper, for he "call'd the officer a scoundrel, said he would have them all committed, and if they were not instantly gone, he's throw, or cause throw 'em over the window and break their necks."⁴ William Scott, the officer in question, lodged
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1. Records of Edinburgh Presbytery under Jan. 10, 1739.
 2. Caledonian Mercury, Jan. 22, 1739.
 3. Caledonian Mercury, Jan. 29, 1739, says they appeared on Monday night (the 22nd.), the Mercury of the 25th says it was Tuesday (the 23rd).
 4. Caledonian Mercury, Jan. 29, 1739.

a complaint with the magistrates, who fined Mariot £5 stg. (to be paid to the Royal Infirmary), bound him over for six months and issued a warrant for "imprisoning the comedians jointly and severally." A protest against such summary warrants was laid before the Court of Session by the actors' supporters and their Lordships upheld it. In the meantime the company,¹ probably at the instigation of their legal friends, had "retired to the Abbey for a day or so",² to seek sanctuary there.

Before any citation could be served on them however, there was a fresh development. Another complaint² was lodged against the comedians before the Justices of the Peace in Midlothian Sheriff Court at the instance of "Thomas Kennedy of Edinburgh, gentleman." Some thought that this complaint was a sham one, intended to "defeat any prosecution before the magistrates," but Kennedy declared that he was in earnest³ and when the Justices refused to hear the case "in regard it seem'd 'lis alibi pendens'", he appealed to the Quarter Sessions. No more, however, is heard of this mysterious Mr. Kennedy.

The comedians, now "peacably summon'd", emerged from sanctuary/

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1. Mariot was probably right in his statement, but the officers' papers could soon be put in order and therefore the actors thought it safer to take sanctuary.
 2. Caledonian Mercury, Jan. 29, 1739.
 3. He promised to apply any fine he received from the defendants to the foundation of a hospital for lunatics!

sanctuary and appeared bodily before the magistrates on Saturday forenoon, January 27, "heard the libel against them, and were allowed to see and answer the same to this day at 11 (i.e. Monday, January 29)."¹ Exasperated by the repeated delays, the Presbytery immediately instructed their agent to file a petition in the Court of Session (on the same grounds) and the comedians were cited to appear there on Friday, February 2. The case before the Edinburgh magistrates now had to yield to the superior powers of the Court of Session.² When the comedians appeared there,³ they asked for and obtained legal representatives, Mr. John Mackenzie, as Agent, and Mr. Henry Home and Mr. Alexander Lockhart, as Counsel. All three, it may be noticed, were leading lawyers of the day, and this shows not only that the actors were esteemed, but also that they had powerful friends among the nobility and gentry.

In all probability these lawyers made ^mto charges,⁴ though of course documentary fees were necessary, and another of Ramsay's letters⁵ gives information on this point. "There was," he says, "the Common Charges of Signet Bills and of the Bill/

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1. Caledonian Mercury, Jan. 29, 1739.
 2. Caledonian Mercury, Jan. 30, 1739.
 3. Caledonian Mercury, Feb. 5, 1739.
 4. Ramsay says, in the letter quoted below, that he "made an offer of Gold to one of them, who instead of accepting of it, was angry with me."
 5. Yule Mss. No. 3134, Item 23. (to the Hon. John Murray). It is dated Feb. 4, 1739.

Bill of Suspension and the two Bills of Advocation, clerks dues which amounted with other most needful prudent Charges to near four Pounds of real cash laid out". To meet this he had stopped ten shillings from each of the actors' benefits and on February 2. he had taken £5 from the general salaries "in order to return each of them the sd ten shillings a pice again and account to them or any body els for the laying out the five pounds." There had been trouble over money in the company and Ramsay, who claimed he could account for every penny, urged Murray not to listen to the players' gossip.¹ (He had apparently divided them into two classes for benefits, Mrs. Bulkely, Mrs. Woodward, Mrs. Miller, Mr. Thomson, Mr. Waldegrave, and Mr. Gifford Senior, in the first class, and the others in the second, and Thomson had, it seems, been "shuffled out" of his benefit.) From the tenor of this letter it appears that acting was continuing during the course of the lawsuits. This seems a remarkable state of affairs.

The case was adjourned several times in the Court of Session,² Home advancing the most ingenious arguments, but on Tuesday February 27, the inevitable end came and the Lords of Session found the comedians guilty and liable to a fine of £50 stg. each, half of this to go to the pursuer (in this case the Presbytery) and half to the poor of the parish. If the fine was not/

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1. Ramsay calls Wescomb a "bully" but speaks highly of Gifford, senior.
 2. Caledonian Mercury, Feb. 3, 12, 19, 1739, and Edinburgh Evening Courant, Feb. 6, 1739.

not paid, their goods were to be sold, and if these were insufficient, the comedians were to go to prison for three months. "And as the Decreet was ordered to be summarly extracted," says the "Mercury" exultingly, "they have already begun to file off."¹

This sentence was never carried out, for by the time the various authorities, the Magistrates of Edinburgh, the Sheriff of Mid-lothian, and the Baillie of the Abbey of Holyroodhouse, received their powers, the comedians had vanished, probably taking the road south to Newcastle again. The Presbytery, therefore, instead of receiving the informers' share, were confronted with a bill for expenses from their agent, which had to be met from contributions "from the Brethern and some Elders" and from the Church's "Publick Money."

Thus the victory went again to the magistrates and ministers and Ramsay's second attempt to open his theatre was defeated. As with Aston in 1727-28, the noblemen and lawyers protected the comedians and staved off for as long as they could the inevitable ending.

Attempt to license a legal Theatre:

With the gradual advance of the century and the broadening of men's outlook, interest in and enthusiasm for the/

1. Caledonian Mercury, March 2, 1739. See also Edinburgh Presbytery Records under March 21 and April 25, 1739, and the Scots Magazine for 1739, Jan. (p.42) and Feb. (p.89).

the drama was increasing. This latest setback now roused the lovers of the theatre to attempt to obtain for themselves a playhouse secure from the attacks of their opponents. Allan Ramsay, as might be surmised, was one of the instigators of this move. Even while the Presbytery was prosecuting the comedians before the Court of Session, he was consulting¹ with a Mr. Crawford and Mr. Alexander Bailey, Lord Glenorchy's agent, and they had agreed on a plan to place a bill before Parliament to enable the King to grant Letters Patent for erecting a playhouse in Edinburgh. On April 4, 1739,² Lord Glenorchy, M.P. for Saltash, introduced the Bill into the House of Commons and it was read a first time.

As soon as information of Glenorchy's intentions spread abroad in Edinburgh, opposition to the Bill began to appear. On the same day as it was read for the first time, the "Magistrates and some other Gentlemen of this City"³ decided to petition the House of Commons against it (through their M.P., the Hon. Patrick Lindsay). Their resolution is recorded in the Town Council Minutes of April 4, 1739, and the next day they addressed a similar petition to the House of Lords.⁴ They were supported by the University⁵ and "the Rev. Ministers of this City".⁶ Ramsay and the supporters of the Bill likewise sent up/

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1. Tule Mss. No. 3134, Item No. 23, Letter from Ramsay to Murray, dated February 4, 1739.
 2. Caledonian Mercury, April 10, 1739.
 3. Edinburgh Council Records, April 4, 1739.
 4. Edinburgh Council Records, Apr. 5, 1739.
 5. Caledonian Mercury, Apr. 5, 1739.
 6. Caledonian Mercury and Edinburgh Evening Courant, Apr. 9, 1739.

up a petition from Edinburgh, "praying the Bill for enabling His Majesty to grant Letters Patent for erecting a Playhouse here, may pass: Since, as they apprehend, the same, under proper Regulations, would be not only great Benefit to the Place, but also promote Virtue, and expose and ridicule Vice."¹

Lindsay was probably a supporter (in private) of a theatre in Edinburgh. At least John Clerk of Pennicuik hints this in a letter² he wrote to Lindsay on April 4, 1739, giving his general support and approval of the Bill, and saying that "it will displease nobody but ministers who by their trade must be displeased and some antiquated folks who can be pleased with nothing of this kind." There are also extant three more letters³ to Lindsay on the theme. One is from Ramsay (April 5), condemning those who would deprive Edinburgh of a theatre, and two are from the Lord Provost of Edinburgh (April 5 and 14), giving the views of the opposition. When Lindsay however received the petition from the magistrates and University against the Bill, there was little he could do but inform Lord Glenorchy that he would have to present them to the House. Thereupon Glenorchy withdrew his Bill⁴ on seeing the strength of the opposition, and the project for a licensed theatre in Edinburgh fell through.

The/

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1. Caledonian Mercury, Apr. 9, 1739; Scots Magazine, March 1739, p.136.
 2. National Library of Scotland, Ms. 23.3.26. - The Eaglescarnie Papers, Vol. I, Items 21-22.
 3. The Eaglescarnie Papers, Vol. I. Quoted in Burns Martin, "Allen Ramsay", pp. 121-3.
 4. Caledonian Mercury, Apr. 16, 1739.

The last letter of the three in the Yule Mss.¹ gives us another glimpse of Ramsay, after the failure of the Bill. It is addressed to Murray and reveals that Ramsay is now in some monetary difficulties. He had borrowed £192 from a Mr. Charles Butter, on which he had interest to pay, and "twenty Guineas," he says, "will not pay the Tags of acpts. I owe for the playhouse." Added to this, the Mr. Alex. Bailey mentioned above, had sent an account of £9. 5. 0. for the legal expenses of a Mr. Trotter over the Bill. Ramsay complains that he is being asked to shoulder rather too much of the expenses over the theatre and desires Murray "that as you have been ever very helpfull to me, that you would pick up from some of your wealthy friends what quotas you can towards reimbursing Mr. Trotter and easeing me, our design being for the publick it would be hard for me to bear all the burthen especially when already so much crush'd - your former Goodness gives me hopes of your Assistance." We do not know whether Ramsay's appeal was successful, but after his indefatigable efforts towards establishing a playhouse in Edinburgh, we hope he was eased of some of his "burthen."

1739-1747: Evasion of the 1737 Act by the "Concert of Music"

Device: Seasons from 1739 to 1747.

Evasion of the 1737 Act:

Though the actors had apparently been ejected with ignominy/

1. Item No. 24, dated July 30, 1739.

ignominy from Edinburgh in February, 1739, yet by the end of that same year, they, or another company, had returned. They held a Concert of Vocal and Instrumental Music "at a House opposite to the Main Guard in the Canongate"¹ on December 18, 1739. It began at 5 p.m. and finished at 6, "after which, For the Entertainment of those who are inclined to stay will be presented (gratis) a Comedy, called, "The provoked Husband; or, a Journey to London." With Dancing by Mr. Evans. Vivat Rex. No Money will be taken at the Door, nor any Person admitted without a Ticket." This is the earliest recorded instance² in Scotland of the device of performing plays gratis, after, or between the two parts of, a Concert of Music. The performers' names are given for the Vocal and Instrumental parts but not for the play.³

In 1740 there is no record of any play having been performed, but from 1741 onwards there is an unbroken succession of theatrical seasons. The managers⁴ all employ the device mentioned above, i.e. they advertise a Concert of Vocal and Instrumental Music and charge admission for that. They then present the play, either after or during this Concert, carefully stating/

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1. Caledonian Mercury, Dec. 18, 1739.
 2. The first reference quoted by Dibdin ("Annals of the Edinburgh Stage", p. 53) is for March 13, 1742.
 3. Of the performers at least two (Mrs. Miller and Mr. Thomson) had appeared on the Edinburgh stage earlier (in 1739 and before that), while Miss Copen is mentioned in later cast lists.
 4. Dibdin ("Annals of the Edinburgh Stage", p. 54) says Mr. Este was responsible for it in Scotland.

stating that it is "gratis". It is interesting to note also that when the New Theatre in the Canongate was opened in 1747, it was always referred to as the "Concert Hall". By such means the Act of 1737 against playhouses outside London was by-passed and dramatic representations again became possible.

Seasons from 1739 to 1747:

The newspapers here, as in earlier periods, did not contain notices of every performance. Only the most important ones¹ (for example, actors' and actresses' benefits or specially notable plays and scenic effects) are advertized and it is therefore almost impossible to tell from them (and they are the only evidence available) when a theatrical season began or how long it lasted, what plays were given and who the actors and actresses were. The notices are usually brief and only occasionally are details of casts and so forth given, but it is clear that from 1741 to 1747 there was a Winter Season every year lasting from November-December to March-April, with the possible exception of 1745-46, about which period nothing is known. During the remaining months the company probably played in various towns in the north of England, with Newcastle² apparently as a more or less permanent centre. There is one possible reference to a tour to Glasgow in the summer of 1741.

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1. Just over 40 performances are advertized from December 1739 to August 1747.
 2. See above, p. 96, note 3.

(i) 1740-1741: The only performance recorded for 1739-40 was in "a House ... in the Canongate" but from a letter in the Lord Edward Murray Papers¹ in Register House we gather that in the next Season the actors resolved to try performances once more in the Tailors' Hall. This letter, dated October 1740, is written (from England) by John Ware to the Honourable John Murray. (We know that Murray was keenly interested in drama and a supporter of Allan Ramsay in his fight for the theatre during the years 1737-1739 and Ware seems to have known him well). In this letter Ware says that all his present company,² himself included, have been invited north and four of them, Mr. and Mrs. Miller and Mr. and Mrs. Este,³ have already "sett out at a hazard". Before Ware committed himself however he wanted to know more of the situation in Edinburgh. "I therefore have taken this Liberty," he says, "to beg you'll be so good, to let me know upon what footing they Proceed, who are the Managers, and what People they have or Expect". We can surmise that he desired to take a leading part in this fresh attempt to build up the Edinburgh Company, for, learning that their actors were few in number⁴ and their wardrobe "very indifferent", he suggested "4 or 6 People (here) all very good in their business with your humble/

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1. Lord Edward Murray Papers, Miscellaneous E95. This has not been hitherto noticed by the writers on the drama.
 2. He writes from Sunderland.
 3. He has a very poor opinion of these four.
 4. And probably of a poor standard.

humble Servant, and very fine Tragedy Shapes and Pretty good Modern Clothes"; provided some sort of assurance came from Murray, he was willing to take the risk of coming to Edinburgh. Something must have happened almost immediately however to make him change his mind and decide to go there and then, for at the end of the letter there are two brief sentences scribbled, "Mary and I are started. More of that in my next". His "next" unfortunately has not survived but there are two other letters¹ of Ware's in the Murray Papers, which show that he came to Edinburgh for the 1740-41 season and may have spent a few brief weeks on a tour to Glasgow.

For the 1740-41 season in Edinburgh one notice alone survives, that for March 13, 1741,² when the comedy "She Would and She would not", was presented by desire of the Duke of Hamilton, in the Tailors' Hall in the Cowgate, for the benefit of the Master Hamiltons. "The Honest Yorkshireman" was given as an after-piece, "perform'd by Liliputians."

(ii) 1741-1742: There are six references in 1741-42, beginning on October 5, 1741,³ with a performance of the "Beggar's/

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1. See below, p.
 2. Caledonian Mercury, March 12, 1741. Dibdin makes this date 1742, and (probably following "Fragmenta Scoto-Dramatica") wrongly dates several other performances, e.g. Oct. 5 and 12, 1741, which he places in 1742; Feb. 28 and March 29, 1743, which he gives as Feb. 24 and Feb. 28, 1743.
 3. Caledonian Mercury, Oct. 8, 1741.

"Beggar's Opera", which was apparently so popular that the audience "desired it might be acted again on Munday next" (i.e. October 12). From the "Caledonian Mercury" of December 1, 1741, we learn that "the Company belonging to the Concert in Taylors-Hall have been at a considerable Charge in getting up that celebrated Entertainment called The Negromancers; or Harlequin, Doctor Faustus: Which will be performed next Friday in the same Manner it was originally done at the Theatre Royal in Lincoln's Inn-Fields." The comedy, "Pamela", was performed twice later in December, on the 18th, and again on the 21st. The notice¹ says no more than at "the Theater in Edinburgh" and gives neither cast nor time of performance. On January 22, 1742,² "Cato" was acted before a large audience in the Tailors' Hall. According to the "Mercury" it was "a fuller House than ever was known in that Place." The representation of the struggle for liberty aroused popular sentiment and "the Ladies particularly distinguish'd themselves by their virtuous Distress. Cato drew Tears from the fairest Eyes."

(iii) 1742-1743: Before the next Season began, there seems to have been some attempt at opposition. The University authorities protested on December 1, 1742, to the Town Council³ that/

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1. Caledonian Mercury, Dec. 21, 1741.
 2. Caledonian Mercury, Jan. 25, 1742.
 3. Edinburgh Town Council Records, under Dec. 1, 1742. (printed in A. Morgan and R.K. Hannay: "Charters, Statutes and Acts of the Town Council and Senatus" - Oliver and Boyd, 1937).

that a stage was to be set up in Edinburgh contrary to law and they asked for its suppression. The Council recommended the magistrates to prosecute the actors "before the Court of Session ... with the utmost frugality and to report from time to time the success therein." No more is heard however of this prosecution. Possibly they considered that the players' technical evasion of the Act (by the Concert of Music device) might be favourably regarded by the Court of Session.

No acting is mentioned until January 31, 1743,¹ when Mrs. Hamilton took her benefit with "The Mourning Bride" and "The Toy-Shop". Mr. Lyon had his benefit on February 9,² the plays being "The Provok'd Husband" and "The Devil to Pay". This is the first reference in Edinburgh to Lyon, a stroller whose farce, "The Wrangling Lovers" (an alteration of Vanbrugh's "The Mistake") was published in Edinburgh in 1745³ and frequently acted there in the 18th. century. Another benefit was taken on February 21, 1743,⁴ this time by Mrs. Este, the wife of one of the Managers of the "Concert" in the Tailors' Hall. The plays were "Richard III" and "The Mock Lawyer". Mrs. Este was, it/

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1. Caledonian Mercury, Jan. 27, 1743.
 2. Caledonian Mercury, Feb. 7, 1743.
 3. It was probably performed first during the 1744-5 season. According to the preface of the play it was a benefit for Mrs. Este and the cast consisted of Messrs. Thomson, Hamilton, Howell, Lyon, and Ward, with Mrs. Copen and Mrs. Este.
 4. Caledonian Mercury, Feb. 17, 1743.

it seems, ill at this time, for the "Mercury" says, "As Mrs. Este's present condition will not admit of her personal application, she hopes the Ladies notwithstanding, will grace her Concert." A week later,¹ "King Lear" was presented (on Monday, February 28), "for the Benefit of the Master Hamiltons", and the farce of "The Mock Lawyer" was repeated. The next notice² (March 28, 1743) is of a new play, "never acted here before, called The Wedding Day." This is the last reference to performances in Edinburgh in 1743. We do not know when the season closed, but the "Edinburgh Company of Comedians" appears in Newcastle³ later that year, opening (probably in the Moot Hall) on November 12 with the "Beggars' Opera".

(iv) 1743-1744: Not long after this the actors returned to Edinburgh for the 1743-44 season. "The Fair Penitent" was given on February 1, 1744, as Mrs. Hamilton's Benefit.⁴ Some improvements had taken place in the theatre and the advertizement ends, "For the better Accommodation of the Ladies, the Stage will be ornamented in a handsome Manner, and illuminated with Wax-light. N.B. There is open'd into Scot's Close a convenient Passage for the Accommodation of Ladies Chairs being set down at the Pit and Stage-doors." A charity performance took place on February 10⁵ "for the Benefit/

1. Caledonian Mercury, Feb. 24, 1743.

2. Caledonian Mercury, March 24, 1743.

3. Archaeologia Aeliana, New Series, Vol. IV, p. 237.

4. Caledonian Mercury, Jan. 30, 1744. Mrs. Hamilton was ill at this time.

5. Caledonian Mercury, Feb. 9, 1744.

Benefit of the Poor in the new-erected House in Edinburgh."

The plays were "The Orphan" and "The Devil to Pay" and an appeal was made for generous support for "so noble an Undertaking." The next reference is on March 6,¹ when Mrs. Este took her benefit, the plays being "The Mourning Bride" and "Sir John Cockle at Court". Between the acts there were "Entertainments of Dancing ... by Monsieur Fromant and Madame Dumont." Mr. Este spoke a humorous Epilogue "in the Character of Nobody". That same week (on March 9)² the company acted "The Spanish Friar" and "The Contrivances", as a benefit for the Master Hamiltons.

(v) 1744-1745: The first reference next Season comes on February 11, 1745, with a benefit for Mrs. Hamilton.³ The play was "Venice Preserv'd", in which she played the part of Belvedira. The day before this performance was to take place, Mr. Thomas Este died,⁴ one of the Managers of the Concert in the Tailors' Hall. According to the obituary notices in the "Caledonian Mercury" and "Edinburgh Evening Courant" he had been actor and manager in Edinburgh since 1743./

1. Caledonian Mercury, March 2, 1744.

2. Caledonian Mercury, March 8, 1744. This and other references, are not in Dibdin.

3. Caledonian Mercury, Feb. 7, 1745.

4. Caledonian Mercury and Edinburgh Evening Courant, Feb. 12, 1745.

1741. On March 13, 1745,¹ "Tunbridge Walks" and "The Lottery" were performed, as a benefit for Master William Hamilton. There was dancing by Miss Thomson and Monsieur Fromont, "being the second time of his performing this Season." This Monsieur Fromont had his benefit on April 3² and this was the last performance of that season. The play chosen was "The Constant Couple" and additional entertainments were dancing between the acts by Monsieur Fromont himself and Miss Thomson, a performance of "Harlequin Skeleton", and a concluding Grand Dance called "Pignation".

(vi) 1745-1746: Nothing is known of this Season, if there was one. The Jacobite Rebellion and its aftermath dominated the newspapers to such an extent that there was little room left for theatrical news. It is probable that the company departed around April, 1745, and in view of the disturbances, did not return till August, 1746. Some confirmation of this is supplied by a notice in the "Caledonian Mercury" of February 27, 1746, when Mrs. Hamilton, "late Actress in Edinburgh", advertizes a Ball for her benefit, saying that "tho' she cannot entertain the Gentlemen and Ladies in the Manner as formerly, the Company being dispers'd through England, yet she humbly hopes that they will indulge her with this Meeting, in order to support her large family, (which is increased by a young/

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1. Caledonian Mercury, March 8, 1745.
 2. Caledonian Mercury, April 2, 1745.

young one this Summer) until the Company return." The company reappeared later in 1746. Two performances are recorded for August. On the 5th,¹ "The Earl of Essex" and "The Lying Chambermaid" were acted at the Tailors' Hall, the time of performance being 6.30 p.m. It is interesting to note that this was a benefit for Mrs. Ward, the earliest known date of her acting in Edinburgh, though her husband was acting there in 1745.² (According to Miss Rosenfeld,³ he left the York company and joined the Edinburgh one soon after August, 1744.) This appears to have been a short Summer Season and it closed on August 26⁴ with a benefit for Mr. Thomson - "The Wife's Relief" and "The Amours of Harlequin and Colombine". This notice is much fuller than usual and gives the names of ten of the cast.

Not all the actors left Edinburgh after this Season was over. Mr. Hugh Hughes, a well-known comedian, and one of the Managers of the Concert in the Tailors' Hall, remained behind and set up a school for "the improving of young Gentlemen and Ladies in the Art of Reading, by giving each/

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1. Edinburgh Evening Courant, Aug. 4, 1746.
 2. See above, p. 112, note 3 - cast of "The Wrangling Lovers". Dibdin ("Annals of Edinburgh Stage"; p. 60,) says the earliest reference is 1747, though he believes she came north earlier.
 3. "Strolling Players and Drama in the Provinces", p. 135.
 4. Edinburgh Evening Courant, Aug. 25, 1746.

each word its due Accent, and each Sentence its proper Emphasis,
 so as, upon the whole, to acquire a correct and graceful
 Pronunciation."¹

(vii) 1746-1747: For this Season five notices have survived,
 all of them special performances. Mr. Ward had his benefit
 on January 21, 1747;² when the company presented "Alzira",
 Aaron Hill's version of Voltaire's tragedy. The afterpiece
 was "The King and the Miller of Mansfield". On February 6,³
 "Jane Shore" and "The Lying Chambermaid" were performed (for
 Mrs. Hamilton). "Macbeth", as "alter'd by Mr. Dryden and
 Sir William Davenant, late Poets Laureat,"⁴ was acted on
 March 11, as a benefit for Mr. Thomson. Purcell's "original
 Musick" was played and there was "a New Dance of Eight Witches".
 The farce was Garrick's "Miss in her Teens."⁵ In this
 advertizement eight of the performers' names are mentioned.
 On March 27⁶ the "Beggar's Opera" and "Miss in her Teens" were
 acted for Mr. Hinde, one of this season's newcomers to Edinburgh.
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1. Caledonian Mercury, Nov. 6, 1746, Mr. Hughes died in Edinburgh the following spring (March 17). See Caledonian Mercury and Edinburgh Evening Courant, March 19, 1747.
 2. Caledonian Mercury and Edinburgh Evening Courant, Jan. 20, 1747.
 3. Caledonian Mercury, Feb. 6, 1747.
 4. Caledonian Mercury and Edinburgh Evening Courant, March 10, 1747.
 5. As will be seen later, this proved a very popular play in Edinburgh.
 6. Caledonian Mercury and Edinburgh Evening Courant, March 26, 1747.

Included in the cast were Mrs. Fitzpatrick and Mr. Berry, both from the Theatre Royal, Dublin. The last reference is for April 1¹ (and this was probably the end of the season), a benefit for John Hamilton and his son. The plays were "The Suspicious Husband" and "Miss in her Teens".

The plays performed during these seven Seasons are a mixture of old and new. There are one or two tragedies by Shakespeare (but no comedies) and a scattering of Restoration pieces, mainly tragedies. The remainder are 18th. century works, mostly comedies with one or two tragedies, such as "Jane Shore" and "Cato". Two of the comedies came to Edinburgh the month after their first production in London. These were "Pamela",² performed in December, 1741, and "The Wedding Day",³ in March, 1743. In addition, "The Suspicious Husband" (Hoadley: February, 1747) and Garrick's farce of "Miss in her Teens" (January, 1747) were both acted in Edinburgh in the following April. This is interesting in that it shows that a company of actors was prepared to come north to Edinburgh for a Season every year and to stage with success some of the most recent London plays.⁴

The/

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1. Caledonian Mercury and Edinburgh Evening Courant, March 31, 1747.
 2. James Dance: first performed in Goodman's Fields on Nov. 9, 1741.
 3. Henry Fielding: first performed in Drury Lane on Feb. 17, 1743.
 4. Pamphlets, however, still appeared from time to time condemning the theatre, e.g. "The Use and Abuse of Diversions", Rev. G. Anderson (1733), "Essay on Public Sports and Diversions", Gordon, (1743), "Vengeance of God, etc." (1747).

The names of a number of the actors and actresses are given in the advertizements. Some are birds of passage, appearing for perhaps one Season only, others occur with regularity year after year. The men include Lyon, Thomson, Ward, John Hamilton and his sons, William and James, Hinde, Berry and Salmon; the women, Mrs. Este, Mrs. Hamilton, Miss Thomson, Miss Copen, Mrs. Ward, and Mrs. Salmon. Mrs. Hamilton indeed is the most faithful of all, for, as will be shown, after the death of her husband, she continued to act in Edinburgh and was on the stage as late as April, 1761. Several of her numerous family appeared from time to time also in the theatre.

1747-1748: Summer Season of 1747: Salmon's Quarrel with his Fellow-Managers at the Tailors' Hall: Decision to build a Permanent Theatre in the Canongate: Winter Season of 1747-48.

1747 is a landmark in the history of the Edinburgh stage, for it was in the autumn of that year¹ that the first building constructed solely for theatrical purposes was opened. The cloak of a "Concert of Vocal and Instrumental Musick", with a play gratis, was still retained however. The theatrical notices are much more numerous in 1747 and subsequent years, because drama had by now assumed greater importance in Edinburgh. Many performances however must still have been announced only by means of bills posted up in certain fixed places.²/

1. Nov. 16, 1747.

2. The Woodhouselee Mss. (ed. Chambers, 1907) mentions places "where the playhows bills use to be affixed" (p.56). The reference is to 1745.

places. As a consequence of this growing interest in the drama, we find that celebrities from the London and Dublin theatres could be attracted to Scotland for a season.

Summer Season of 1747:

In the summer of 1747 there was a Season during the months of July and August in the Tailors' Hall in the Cowgate. Fifteen performances are recorded, twelve of which were tragedies and three comedies. The outstanding event for Edinburgh playgoers was a visit for five or six weeks¹ of Mr. Ryan, from the Theatre Royal, Covent Garden. He played three times per week,² on Mondays, Wednesdays and Fridays, had the leading roles on all occasions, and enjoyed two benefits.³ During his stay no other member of the casts is mentioned by name in the advertizements (except for the dancers, Monsieur Fioq, Mademoiselle D'Effrene and Miss Thomson).

Salmon's Quarrel with the other Managers:

During this summer trouble seems to have arisen between Mr. Salmon, one of the Managers of the Concert, and the others. What happened is not altogether clear. Both Salmon and his wife seem to have been mediocre performers. They were also, as appears from more than one incident later, of/

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1. From July 10 to Aug. 14; although after he left, performances went on till Aug. 28.
 2. Edinburgh Evening Courant, July 13, 1747.
 3. Aug. 4 and 14.

of a quarrelsome disposition. Probably the other managers, having had enough, had decided to get rid of them. Salmon himself admits as much in an advertizement in the "Mercury" and "Courant",¹ saying that the other managers had intended to turn his wife and himself out of the Company. He had therefore taken a tack of the Tailors' Hall for twenty years (in his own name, presumably to ensure his being kept in the Company). He added that he had no wish to harm the others and they could still give their Concerts in the Tailors' Hall, if they wished; if not, he would be forced "for his Security to bring from England a Set of People, fit to perform in any Concert for the Entertainment of Gentlemen and Ladies." Salmon declared, somewhat mysteriously, that the reasons for turning him out "were very far from being satisfactory."

Decision to Build a Permanent Theatre:

The remaining managers of the Concert however had already² determined to build in the Canongate a new and better hall, expressly for concerts and theatrical representations. Up to the present, little first-hand information has been available about the construction of this theatre.³ No documents of any kind dealing with it seem to have survived.

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1. Caledonian Mercury and Edinburgh Evening Courant, Aug. 4, 1747.
 2. Caledonian Mercury and Edinburgh Evening Courant, July 30, 1747.
 3. Dibdin gives very few details at all.

The newspapers of 1747 and 1748 (which do not seem to have been used by Diddan or subsequent writers at all) have details which supplement and at times correct some of the earlier accounts. The scheme had been decided on by July 1747 and on the 27th.¹ the managers held a performance of "Cato", the proceeds of which had, they said, "been given into proper Hands for the above Intent (i.e. building a new Concert-hall), notwithstanding any malicious insinuation of a Design to the contrary." In an advertizement in the "Caledonian Mercury" and the "Edinburgh Evening Courant" on Monday, August 3, 1747,² the Managers of the Concert, namely, Henry Thomson, John Hamilton, William Lyon, Henry Ward, Edward Hinde, Edward Davenport, and William Berry, stated that, as a new House had long been desired by the Nobility and Gentry, they had taken "a commodious Piece of Ground, and actually agreed with Workmen to finish the same, fit to exhibite in, on or before the 15th. Day of November next." They appealed for subscriptions, which were to be paid "into the Hands of Mr. Charles Mack Mason in Niddry's Wynd, one of the principal Workmen concern'd in this Undertaking." It seems therefore that the new Concert Hall was built on credit (as late as January 1749,³ performances were still being occasionally given to help to defray the expenses of building.) The foundation stone was laid/

1. Caledonian Mercury and Edinburgh Evening Courant, July 30, 1747.

2. And repeated in both papers on Aug. 4, 6, 10, 11 and 13.

3. E.g. Jan. 23, 1749 (See Caledonian Mercury, Jan. 19, 1749).

laid on August 3, 1747, by the Mr. Ryan mentioned above. He left immediately after "Venice Preserved" was acted for his second benefit on August 14,¹ but performances continued in the Tailors' Hall until the end of August, the last recorded presentation being "Rule a Wife and Have a Wife" on August 28.²

The Winter Season, 1747-48:

On Monday November 16, 1747,³ at 6 p.m. the new Concert Hall in the Canongate was opened with a performance of "Hamlet", preceded by the usual Concert of Music and a special new Prologue. Actors from London (three in number) had been attracted north for this Winter Season and two of them appeared in the opening performance.⁴ Mr. Lacey of Drury Lane played Hamlet and Mr. Philips of Covent Garden, Polonius. The remainder of the cast was: King, Mr. Hinde; Horatio, Mr. Davenport; Ghost, Mr. Ward; Lucianus, Mr. Berry; Ostrick, Mr. Hamilton; Player King, Mr. Thomson; First Gravedigger, Mr. Lyon; Queen, Mrs. Hinde; Player Queen, Mrs. Berry; Ophelia, Mrs. Hamilton. There was also dancing by Monsieur Picq, Mlle. D'Effrene, and Miss Thomson. This was followed on/

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1. Caledonian Mercury and Edinburgh Evening Courant, Aug. 13, 1747.
 2. Caledonian Mercury and Edinburgh Evening Courant, Aug. 28, 1747.
 3. It was not completed then, for the finishing touches were still being put to it on Nov. 26, 1747. (See Caledonian Mercury of that date).
 4. Caledonian Mercury, Oct. 29 and Nov. 5, 1747: Edinburgh Evening Courant, Oct. 26, Nov. 3, 1747.

on Wednesday, November 18,¹ with "All for Love", with Mr. Davies of Covent Garden as Mark Antony. For these performances, "Great Care," says the advertizement, "will be taken to make the House warm and commodious, with Boxes for the Ladies. - New Scenes, and all other Decorations."

Season tickets for the Canongate Theatre had been on sale "at the Coffee Houses" since August.² They cost £1.10.0d. but, as a concession, tickets sold at the beginning of the summer season at one guinea each for performances in the Tailors' Hall could be exchanged for Canongate Theatre tickets at an extra charge of nine shillings, "on account of the extraordinary Expence attending the building thereof."³

The situation at the Tailors' Hall during this time is obscure. On October 30 and again on November 2,⁴ the Tailors' Hall was broken into, according to the "Caledonian Mercury", and "several Things stoln, particularly a brocaded Silk-Ash-coloured Coat, with Silver Buttons, and lin'd with white Shagreen". This notice was inserted by Mr. Hamilton, one of the managers of the new theatre, and a reward was offered for information. There had probably been some trouble with Salmon or some of the few actors who may have remained with him, but what happened is unknown.

Flays/

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1. Caledonian Mercury, Oct. 29 and Nov. 5, 1747: Edinburgh Evening Courant, Oct. 26 and Nov. 3, 1747.
 2. Caledonian Mercury and Edinburgh Evening Courant, Aug. 10, 11, 13, 1747.
 3. Caledonian Mercury, Oct. 29: Edinburgh Evening Courant, Oct. 26, 1747.
 4. Caledonian Mercury, Nov. 5, 1747.

Plays were still being given occasionally in the Tailors' Hall, for in an advertisement in the "Mercury" for February 11, 1748, reference is made to "those distressed Strangers who were innocently decoy'd to Play at the Taylors Hall." Salmon at this time must have been in considerable financial difficulties, if not actually bankrupt. We find him writing to the "Mercury" on March 15, 1748, thanking those who had patronized his Ball, from which he cleared £12 - which he said would be distributed among his creditors. It can be gathered from a later letter (September 1748)¹ that Salmon and his family were still in distress and the managers of the Canongate Theatre gave them a benefit. The writer expresses the hope that Salmon and the New Concert managers might be reconciled and Salmon readmitted to their company. This actually took place not long afterwards.

The Winter Season at the Canongate Theatre lasted from November 16, 1747, to April 26, 1748, or the next playing night after.² The remaining two performances listed were extra benefit nights, one on May 3³ for Lacey and Davies, and another on May 31⁴ for Ward (because his had been so small). Nineteen plays are recorded, of which sixteen were tragedies. Shakespeare occupied twelve evenings ("Hamlet" - 3; "Macbeth" - 3; "Othello" -

2; /

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1. Edinburgh Evening Courant, Sept. 8, 1748.
 2. The Edinburgh Evening Courant (Apr. 25, 1748) says April 26 was the last night of playing, the Caledonian Mercury that it was the second last.
 3. Caledonian Mercury and Edinburgh Evening Courant, May 3, 1748.
 4. Caledonian Mercury and Edinburgh Evening Courant, May 30, 1748. This benefit and the previous one were the subject of protests later.

2; "Julius Caesar" = 2; "King Lear" = 1; "Henry IV" = 1.)

The remaining pieces were established favourites, such as, for example, "All for Love", "The Fair Penitent" and "The Beggar's Opera". There were no new plays.

In this Season twenty performers are named, including Monsieur Pico and Mademoiselle D'Effrene, who gave "Entertainments of Dancing." As well as the three London "stars", Lacey, Philips, and Davies, there are Messrs. Berry, Davenport, William and John Hamilton, Hinde, Lyon, Miller, Thomson, and Ward. The women mentioned are Mrs. Berry, Miss Este, Mrs. Hamilton, Mrs. Hinde, Miss Thomson, and Mrs. Ward.

On December 21, 1747, a somewhat curious notice appeared in the "Edinburgh Evening Courant". It was entitled "A Caution from the Fair Sex" and delicately but firmly insisted that in future no gentlemen should appear at all on the stage during the performance of a play, except "on these Nights", when the House is crowded and Seats fix'd on the Stage, and then only when the ladies shall sit there themselves." This refers to the custom of allowing some of the audience to sit on the stage, which "was apparently suppressed in the days of Charles, only to grow up again in the last years of the seventeenth century."¹ Presumably this was an attempt by the management of the Edinburgh Theatre to have the gentlemen removed from the stage. On January 25, 1748, when Davies took his benefit, the stage was formed into an amphitheatre/

1. A. Nicoll: "History of English Drama", Vol. II, p. 36.

amphitheatre but only "for the better Accommodation of the Ladies". There is further evidence from the advertisements that the custom of gentlemen going into the Orchestra or behind the Scenes was as much a nuisance to the managers in Edinburgh as it was in London. The notice of November 26, 1747,¹ for example, says, "And to prevent any Interruption in the Performance, 'tis humbly hoped no Gentleman will be offended if they are refused Admittance behind the Scenes."

Performances appear to have begun at 6 p.m. and admission prices were 2s. 6d. for Pit and Boxes, and 1s. 6d. for the Gallery. When there were seats on the stage, these also cost 2s. 6d. The only information we have about the music is that for Thomson's benefit on March 30, 1748,² it was augmented to a total of "four Violins, two Hautboys, two Basses, accompanied with two Trumpets," that is ten musicians in all. For William Hamilton's benefit on April 26,³ the "old Band that usually attended at the Taylors' Hall" was engaged. There is one example of the custom, prevalent in England in the early 18th. century,⁴ of dressing women as men. This was Mr. Ward's benefit on May 31, 1748,⁵ when in the farce of "Miss In/

1. Caledonian Mercury. See also Caledonian Mercury, Jan. 18, 1748, and Caledonian Mercury and Edinburgh Evening Courant, March 28, 1748.

2. Caledonian Mercury and Edinburgh Evening Courant, March 28, 1748.

3. Caledonian Mercury and Edinburgh Evening Courant, Apr. 25, 1748.

4. A. Nicoll: "History of English Drama", Vol. II, pp. 49-50.

5. Caledonian Mercury and Edinburgh Evening Courant, May 30, 1748.

in her Teens", Mrs. Ward played the part of Fribble "being the first Time of her appearing in Mens Cloaths."

Some untoward incident must have taken place on February 15, 1748. A letter appeared in the "Mercury" for the following Thursday¹ under Lacey's name, apologising for his misconduct and asking pardon of the public. What this refers to is unknown. Lacey's name again appears in the "Mercury" on March 10, 1748, when, in company with Davies, he advertized a course of lectures on the "Art of Reading and Speaking the English Language". The course was to begin on March 14.

In this Winter Season too, occurs the story of Robert Drummond, printer. This man had been imprisoned (in November, 1747) for printing a defamatory poem.² To relieve his distress, some of his printers had performed "The Gentle Shepherd" in the Canongate Theatre on "several successive nights" in November or December. The story is related by several authorities, e.g. Arnot, Jackson and Lee Lewes.³ So crowded were the houses, according to Jackson, that rows of benches were erected on the stage, from the stage-door/

1. Feb. 18.

2. Scots Magazine, Nov. 1747, p. 553.

3. Arnot: "History of Edinburgh", p. 368; Jackson: "History of the Scottish Stage", pp. 308-310; C. Lee Lewes, "Memoirs", pp. 34-5; W.J. Lawrence, "Reviving the Gentle Shepherd", in "The Graphic", Sept. 1, 1923.

door to the first wing, to accommodate spectators. How much of this is fact and how much fiction is difficult to say.

Lee Lewes is probably repeating Jackson, who in turn may be embellishing Arnot's account. It may well be however that the facts are substantially correct. There is unfortunately nothing whatever to be found in the newspapers for 1747 or 1748. It may be possible to connect this statement of Jackson's about benches on the stage with the advertisement referred to above (December 21, 1747) which attempted to remove the gentlemen from the stage.

In a footnote Jackson quotes the cast. It is as follows: Sir William Worthy, John Hamilton; Glaud, Robert Fleming; Symon, John Livingston; Bauldy, George Rankin; Elspa and Madge, Alexander Stewart (all these were Drummond's printers); Patie, John Christie; Roger, John Chapman; Peggy, William Forrest; Mause and Jenny, not given. Christie and Forrest were goldsmiths, and Chapman an exciseman. These performances,¹ if they actually took place, are important in that they mark the first public presentation of the "Gentle Shepherd" by adult actors.²

1748/

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1. Another benefit performance was given for Drummond on Feb. 17, 1750. See Caledonian Mercury and Edinburgh Evening Courant, Feb. 15, 1750.
 2. The first performances of the "Gentle Shepherd" were by schoolboy actors at Edinburgh and Haddington in 1729. See Appendix I.

1748-1750: Summer Season, 1748; Winter Season, 1748-49;
Winter Season, 1749-50; Quarrel between Mrs. Hamilton and
the Salmons.

Summer Season, 1748:

There followed an eight week Season from the beginning of June to the beginning of August.¹ Performances were given every Monday, Wednesday and Friday,² though not all were advertized. Seventeen plays³ are listed, twelve being tragedies, four comedies and one ("Henry IV") a historical drama.

There were one or two changes in the company. A Mr. Simpson arrived, while Lacey and Philips had departed and were replaced by two "stars" from the Theatre Royal, Drury Lane, Messrs. Sparks and Delane. Some slight jealousy and squabbling apparently arose after their arrival and a letter appeared in the "Edinburgh Evening Courant",⁴ alleging that one of the older actors, Thomas Davies, had had his name printed on the bills in small letters, whereas it had formerly appeared in capitals, and this injustice had been directly brought about by the advent of Sparks and Delane. Davies on the following day denied that he knew anything of the letter before it appeared in print and no more is heard of/

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1. From June 8 to Aug. 5, 1748.
 2. Edinburgh Evening Courant, June 21, 1748.
 3. One, "The Foundling", was a new play, first produced at Drury Lane in Feb. 1748.
 4. June 27 and 28, 1748.

of the incident.

The stage performances of another newcomer to Edinburgh this season, Mrs. Cunningham, did not please the audiences and she left after receiving a benefit on July 13, "to discharge her debts and carry her home ... the last Favour she ever will desire."¹

Monsieur Picq and Mademoiselle D'Effrene continued to give their displays of dancing between the acts of the plays and at the end. On July 8² he shared a benefit with a Mr. Philips (not the actor from Covent Garden). Performances during this Summer Season began at 7 p.m., one hour later than the usual winter time.

Winter Season, 1748-49:

The Winter Season began in November, 1748, but before that there are one or two items of interest. A benefit for Mrs. Salmon and her family was given on Monday, September 12.³ The play, appropriately enough, was "The Distressed Mother", and the cast included Davies as Orestes and Pylades by a "young Gentleman who never appear'd on any Stage before." Mrs. Hamilton played the Distressed Mother. The farce was the popular "Miss in her Teens" and there was dancing by Monsieur Picq and Mademoiselle D'Effrene.

In both the "Mercury" and the "Courant" for September

27/

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1. Caledonian Mercury, July 12, 1748.
 2. Caledonian Mercury, July 7, 1748.
 3. Caledonian Mercury, Sept. 8, 1748.

27 the managers of the Concert Hall published a "statement of policy" for the ensuing winter. Several "performers of merit" had been engaged and they promised that no plays would be presented that had "the least Tendency to Vice, Irreligion or Immorality." In future, moreover, the Winter Season would last from November to the end of March. This apparently inoffensive paragraph was followed by a letter in the "Courant" of September 29, which took the managers of the Concert Hall severely to task on several counts: they were behaving in general in a high-handed and arrogant way; benefits were repeated in a new and unprecedented manner, on various pretexts;¹ a benefit also had recently been sought for strollers, their friends and servants;² the price of the annual tickets was to be raised to two guineas each. The writer concluded by suggesting that if the gentry withdrew their patronage for a short time, the managers would be much more reasonable in their behaviour.

What motive lay behind this attack is not clear. The managers' reply³ was that they had always tried to do their duty to the public; that they had not benefited strollers, but had merely assisted a distressed family; that/

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1. This refers to the extra benefits that Lacey and Davies and Ward received (May 3 and 31, 1748).
 2. The benefit for the Salmons.
 3. Edinburgh Evening Courant, October 4, 1748.

that there had been two or three extraordinary benefits, but the number of concerts, exclusive of benefits, far exceeded those of former years; that finally there was no intention of raising the price of the annual tickets.¹

A second letter from the same anonymous writer appeared on October 6 and with this the incident ended. There is no indication of the identity of the writer nor or whether he was expressing general resentment or merely venting personal spite.

The Season began on November 11, 1748,² with "The Foundling", a comedy by Edward Moore, which had first appeared at Drury Lane earlier in the year (February 13). It should have ended on May 5, 1749, but an extra performance was given on May 10³ for charity. Twenty-three playing nights are referred to in the newspapers. Tragedy again occupied the largest part, totalling thirteen performances (seven of them Shakespeare). There were five comedies, one masque, "Comus", with two performances, and a historical drama, "Henry IV", with three.

More information is given in the advertisements this Season about the casts of the plays. Twenty-one performers (Fourteen/

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1. They remained the same as before. Caledonian Mercury, Nov. 10, 1748.
 2. Caledonian Mercury and Edinburgh Evening Courant, Nov. 10, 1748.
 3. Caledonian Mercury, May 9, 1749. It was "for the Benefit of a Distrest Family."

(fourteen men and seven women) are mentioned by name. Among the newcomers are Mr. and Mrs. Crofts and Messrs. Betty,¹ Johnston and Waldegrave. Lacey and Philips also returned, though probably not till the end of 1748, as they are not mentioned in the casts till December 14, 1748.²

The performance on January 23, 1749,³ is noteworthy in that it was given "to pay part of the Expence in erecting the New Concert-Hall." The theatre was opened in November, 1747, but it would seem from this notice that the managers were still owing money for its construction.

The version of "Comus" given on December 28⁴ and January 2,⁵ was Dalton's adaptation of Milton's masque (first produced in London in March, 1738). These are the first recorded performances of this masque in Scotland, and according to the "Courant" no expense was spared in providing suitable decorations.

There is an interesting reference in the "Caledonian Mercury" of January 24, 1749, to a custom, or rather an abuse, very prevalent in London theatres in Restoration times⁶ and later, /

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1. Once referred to, Caledonian Mercury, Feb. 28, 1749. It may well be a misprint for "Berry".
 2. Caledonian Mercury, Dec. 13, 1748. The Scots Magazine for Feb. 1749 also mentioned Phillips (p.87).
 3. Caledonian Mercury, Jan. 19, 1749.
 4. Caledonian Mercury, Dec. 26, 1748.
 5. Edinburgh Evening Courant, Dec. 29, 1748.
 6. See A. Nicoll, "History of English Drama", Vol. I, pp. 12-14.

later, that of entering without payment for witnessing the performance of a single act. This, or some similar abuse, was evidently being practised in Edinburgh too, for the "Mercury" announced that "No less than the Full Price will be taken during the whole Performance."¹

A disturbance of some kind seems to have taken place on April 17, 1749.² The main piece had been "Henry IV" and it was to have been followed, as usual, by a farce or pantomime. Apparently some delay occurred, because "(as often happens) the Machinery was not in Order." The younger gallants present invaded the stage, tore the candles from their sockets, and created a general uproar. "As often happens" indicates that hitches in the performances were by no means infrequent and another instance occurred in this same season, when the pantomime of "Pigmalion" "miscarry'd, occasion'd by the sudden Indisposition of the Person, who had the Management of the Scenes."³

Winter Season, 1749-50:

The charity performance on May 10, 1749, was "positively the last, till the Winter Session." There were accordingly no summer performances and the 1749-50 Winter Season opened on Friday, November 17,⁴ with "The Constant Couple" and the farce "The/

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1. The practice nevertheless continued, for the notice is frequently repeated, e.g. Feb. 5, 1751.
 2. Caledonian Mercury, April 20, 1749.
 3. Edinburgh Evening Courant, March 16, 1749.
 4. Caledonian Mercury, Nov. 16., and Edinburgh Evening Courant, Nov. 14, 1749.

"The Devil to Pay". There had been a performance a month earlier, on October 2,¹ of "The Provoked Husband". This had been specially arranged for a Gentlewoman "desirous of belonging to our Stage", who insisted on an immediate trial, so that, if she did not please the Edinburgh Company, she could go south for a possible engagement in London. As there is no further mention of her, presumably her performance had not satisfied the managers.

In contrast to the previous year there is little information available for this Season in either the "Mercury" or the "Courant". Four performances are definitely known to have taken place, November 17 and 21, 1749, and February 17 and March 14, 1750.² On two other occasions³ advertisements for articles lost "in the Playhouse" appear to indicate performances on those nights also and there is a reference (in a letter of Mrs. Hamilton's printed in the "Mercury") to another play on March 19, 1750.

The plays given were "The Constant Couple", "The Beaux' Stratagem", "Richard III," and "The Tempest",⁴ with the usual farce or pantomime as an after-piece. Lacey, Philips, Crofts and Davies⁵ had left the company, but only two newcomers are/

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1. Caledonian Mercury and Edinburgh Evening Courant, Sept. 28, 1749.
 2. Caledonian Mercury and Edinburgh Evening Courant, Nov. 20, 1749; Feb. 15, March 13, 1750.
 3. Caledonian Mercury and Edinburgh Evening Courant, Dec. 25, 1749, and Feb. 27, 1750.
 4. As altered by Dryden and Davenant.
 5. Both Davies and Crofts were at York in the 1749-50 season. See S. Rosenfeld: "Strolling Players and Drama in the Provinces", pp. 140-1.

are mentioned, Messrs. Conyers and Stevens.

Annual tickets costing £1.10. 0. for the Pit and 18/- for the Gallery, were on sale from the beginning of October, 1749.¹ The usual entertainments of dancing were provided by Mademoiselle D'Effrene and Mrs. Davenport. There is no mention of Monsieur Ploq, but in two of the performances Mademoiselle D'Effrene is reported as being "in Mens Cloaths". An additional feature ((not referred to earlier) was the introduction into the plays of a number of songs,² sung by Mr. Conyers.

Quarrel between Mrs. Hamilton and the Salmons:

Mrs. Hamilton still remained but trouble seems to have arisen between her and Mr. and Mrs. Salmon in the spring of 1750. Something of the story can be gathered from one or two letters printed in the "Caledonian Mercury". The Hamiltons and the Salmons had apparently had grievances for a number of years, while the company was still in the Taylors' Hall. Mrs. Hamilton alleged³ that Salmon had used her husband badly (including having him arrested "on a false Report") and she had promised him⁴ never to act when the Salmons were also on the stage. The managers of the Concert Hall however, though they/

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1. Edinburgh Evening Courant, Sept. 28, 1749. Performances began at 6 p.m.
 2. For this feature of the theatre, see A. Nicoll, "History of the English Drama", Vol. I, pp. 59-63.
 3. Caledonian Mercury, March 27, 1750. She also added that she had acted in the company "these nine years past". This would imply that she came to Edinburgh in 1741.
 4. John Hamilton died on May 10, 1748.

they had previously "suffered by him, in many Shapes", had re-admitted him to the company, in order, she alleges, to turn her out and enjoy the fruits of her efforts in helping to build up the theatre. An anonymous letter,¹ signed "Indifferent", appeared on the following Monday and declared that the public were not interested in these storms in the theatrical tea-cup. Later, at the end of April,² Mrs. Hamilton inserted another letter, denying she had caused a paragraph to be inserted in a newspaper complaining about the patronizing of plays. Another anonymous reply,³ signed "Enough", repeated the sentiments of the former answer and this concluded the correspondence.

With so little to go on, we cannot know accurately what had been happening. There had certainly been bickering among the actors. The Salmons, when received back into the Company, had probably tried to ingratiate themselves with the managers and edge out Mrs. Hamilton, whose husband (one of the managers) was by now dead. She had strongly resisted this ingratitude on the part of the managers. We do not know the identity of the anonymous letter-writer. There is no evidence that it was either Salmon or a friend of his. The quarrel may well have been the result of the incidents which led to the Edinburgh Company's leaving the Taylor's Hall and building the Canongate/

1. Caledonian Mercury, March 26, 1750.
2. Caledonian Mercury, April 30, 1750.
3. Caledonian Mercury, May 1, 1750.

Canongate Theatre and in these John Hamilton may have played a leading part.

1750-1752: Thomson and Davies take over the Management of the Canongate Theatre: Proposals for putting the Theatre on a better footing: Winter Season, 1750-51: Mr. Lampe's Concerts of Music: Summer Season, 1751: Winter Season, 1751-52: Storer takes over the Management: Performances of the "Gentle Shepherd" by amateurs.

Thomson and Davies take over the Management:

The original managers of the Concert Hall, seven in number in 1747, were by now reduced to four,¹ and faced with these dissensions among the actors and by other problems,² they were finding increasing difficulty in carrying on. In April or May, 1750, three of them, Berry, Davenport, and Hinde, decided to sell out to the fourth, Henry Thomson, and another person, described "as an actor of great merit", who purchased "all their Right, Title and Interest thereof, together with the Cloaths, Scenes, and everything else thereunto belonging".³ These two declared that they would open/

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1. Berry, Davenport, Hamilton, Hinde, Lyon, Thomson, Ward. Of these Hamilton, Lyon and Ward were by now dead.
 2. Probably financial. There were few advertisements in the papers for the Winter Season and only two leading actors replaced those who had left.
 3. Caledonian Mercury, May 7, and Edinburgh Evening Courant, Apr. 5, 1750.

open their Winter Season in the first week of November, with several new actors, new scenery, dresses, etc. All actors' salaries, they added, would be now on a weekly basis.

There was no Summer Season in 1750. Two advertisements appeared for performances of the "Beggar's Opera" on July 30 and August 6,¹ in which two new actresses, Mrs. Storer and Mrs. Lampe (from Dublin) were billed. As the two ladies did not arrive in Edinburgh until November 19, it is unlikely that these performances took place.² If they did, then the actresses must have paid a brief summer visit and returned to Ireland shortly afterwards, probably via Glasgow. According to the "Glasgow Journal",³ they performed at a Concert of vocal and instrumental music at Mr. Burrell's Hall in Glasgow on August 23 and 29, 1750.

On September 24,⁴ a further advertisement concerning the purchase of the Theatre appeared in the "Mercury". The "actor of merit" was announced as Thomas Davie (i.e. Davies), who/

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1. Caledonian Mercury and Edinburgh Evening Courant, July 26, and Caledonian Mercury, Aug. 2, 1750.
 2. Dibdin, "Annals of the Edinburgh Stage", p. 66, declares it was impossible that they ever took place.
 3. Aug. 13-20, and Aug. 20-27, 1750.
 4. Caledonian Mercury, Sept. 24, 1750, and repeated on Sept. 27, Oct. 4, 11, 22, and 26.

who had been one of the leading actors in the years 1748 and 1749. The new managers stated that they had "engaged several new Actors, Singers, Dancers, etc."; the orchestra was to be enlarged and singers were to be accompanied by a harpsichord;¹ thirty "annual Tickets" for Pit and Boxes at two guineas, and twenty for the Gallery at one guinea, were to be issued, "to be had at John's Coffee-House"; at least thirty "concerts" were guaranteed, exclusive of benefits.

Among the performers they engaged were Mr. and Mrs. Lampe,² and Mr. and Mrs. Storer from Dublin. The contract between the managers and the two ladies, dated August 22, 1750, is in the Laing Mss.³ in Edinburgh University Library. In it Mrs. Lampe and Mrs. Storer agreed to act and sing at the Canongate Theatre for six months (from October 29 to April 29) at a salary of six guineas each per week. Though their husbands also signed the contract, they are not included in it and probably had separate terms.

Proposals for establishing the Theatre on a better footing:

In the same folder in the Laing Mss. as the item referred/

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1. Played by Mr. Lampe. The increasing emphasis on songs and music will be noted.
 2. For one or two details about Lampe see Charles Burney, "General History of Music" (London, 1789), Vol. IV, p.655 and 672.
 3. Laing II 451 (1) Miscellaneous Chalmers Papers (Drama and Songs). This has been hitherto unknown.

referred to above, are two interesting documents, one entitled "Proposals for putting the New Concert Hall in the Canongate on a better footing", and the other an estimate of the various sums involved. Neither has a date (though the date of the folder is 1750) and they appear to be tentative proposals only. There is no evidence that they were ever put into practice.

The first proposes the creation of a society of gentlemen to subscribe capital and direct in general the affairs of the Canongate Theatre. It is suggested that performances be given three times a week during five winter and two summer months and there is a calculation of possible profits accruing from this scheme. The second document considers in more detail the various expenses involved. Though both documents contain only proposals, yet they are interesting in that they supply estimates of the salaries of the actors and of the running costs of a theatre at this period.

Winter Season, 1750-51:

The opening of the theatre was scheduled for October 29, 1750,¹ but had to be postponed² as four of the new performers, Mr. and Mrs. Lampe and Mr. and Mrs. Stöger, found it impossible to leave Ireland before mid-November. According to/

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1. Caledonian Mercury, Sept. 24, 1750.
 2. Caledonian Mercury, Oct. 30, 1750.

to a letter¹ from Storer to Thomson, Mrs. Lampe had a fever and could not travel. The party eventually arrived in Edinburgh on November 19² and performed for the first time on Wednesday, November 21.

Plays: For this Season (which lasted until April 29, 1751) much more information³ is available in the newspapers. In all thirty-nine performances are listed, fourteen of which were Shakespearean tragedies and historical plays, the "Merchant of Venice" (2) being the only comedy. The remainder were tragedies and comedies similar to those which we have seen in previous seasons, e.g. "Venice Preserv'd", "The Recruiting Officer", "Beggar's Opera", "The Suspicious Husband", "The Orphan", and so forth. There were four presentations of Dalton's "Comus" and two of "The Roman Father", a tragedy by Whitehead, first produced at Drury Lane in February, 1750. This was the only new production of the Season, unless we include the Masque of "Acis and Galatea" (music by Handel), which was given for the benefit of Mr. Macdougall on March 26, 1751.⁴ This masque had been previously performed on August 1, 1750,⁵ in St. Mary's Hall, where/

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1. Caledonian Mercury, Oct. 30, 1750.
 2. Caledonian Mercury, Nov. 20, 1750.
 3. Caledonian Mercury, Nov. 22, 1750, (and subsequently) says that "All Performances at the New Concert Hall will be constantly advertised in this Paper."
 4. Caledonian Mercury, March 18, and Edinburgh Evening Courant, March 14, 1751.
 5. Edinburgh Evening Courant, July 30, 1750.

where many of the Edinburgh Musical Concerts of this period were held.

Actors: The managers seem to have fulfilled their promise to being in new actors and actresses. The names of the casts are given more frequently in the notices this season and among them we find many newcomers - Messrs. Barry, Kennedy, Lampe, Reynolds, Robertson, and Storer, Mrs. Brown, Mrs. Kennedy, Mrs. Lampe, Mrs. Robertson, and Mrs. Storer.¹ In addition, a Mr. Corry arrived and played for the first time on December 12, 1750,² and Messrs. Ricard and Hopkins on December 21.³ The familiar names of Mr. and Mrs. Hinde, Mr. and Mrs. Davenport, Mr. and Mrs. Salmon, Mrs. Hamilton and others reappear. In all sixteen men and thirteen women are named in the cast lists this season.

Other Improvements: Efforts were made in other directions also to improve the theatre. New dresses are constantly referred to and as scene-painter the managers employed "The greatest Master in Edinburgh".⁴ The orchestra too was enlarged⁵ and/

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1. Mrs. Storer, Mrs. Lampe and Mrs. Kennedy were all vocalists.
 2. Caledonian Mercury, Dec. 11, 1750.
 3. Caledonian Mercury, Dec. 20, 1750.
 4. His name is not mentioned. Was this William de la Cour?
 5. Caledonian Mercury, Dec. 20, 1750.

and the singers were accompanied by a harpsichord played by Mr. Lampe.

Increase of Musical Entertainment: Entertainments of dancing have been often mentioned in the notices over the years, but there has been relatively little about singing and instrumental music. This practice of introducing occasional songs, violin sonatas, horn solos, and so on, developed in the Restoration period and became very prevalent in the early 18th. century.¹ We find introduced into the London theatres songs, instrumental music of many kinds, dancing (including rope-dancing), and "all sorts of trivialities". In this Season in Edinburgh the managers had at least six vocalists, Messrs. Corry, Lampe and Robertson, Mrs. Kennedy, Mrs. Lampe, and Mrs. Storer, and there is a corresponding increase in the "Entertainments of Singing". The notice for January 28, 1751,² for example, lists four solos and a duet to be performed by Mrs. Lampe and Mrs. Storer, during or at the end of each act of Steele's "Funeral". Similarly, on February 27, 1751,³ in the "Merchant of Venice", Mrs. Lampe played the part of Jessica, "with Songs in Character", and at the end of Act Four Reynolds sang a solo. Other examples can be found on February 28, March 13, and April 19, 1751.⁴

Financial/

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1. There were, of course, songs and music of various kinds in the Elizabethan period. See A. Nicoll, "History of English Drama", Vol. I, pp. 59-63; Vol. II pp. 46-9.
 2. Caledonian Mercury.
 3. Caledonian Mercury, Feb. 21, 1751.
 4. Caledonian Mercury, Feb. 26, March 11, and Apr. 18, 1751.

Financial Difficulties: All these improvements and, in particular, the engagement of celebrated performers, must have cost the management a good deal of money. There is little doubt that the salaries paid were too great for the Canongate Theatre to support and soon financial difficulties arose. Davies and his wife had a second benefit on April 29 (the last night of the Winter Session) for the express purpose of repaying a loan contracted by him.¹

Strife among the actors: There was still dissatisfaction among the actors (and also among the playgoers) during this season. It appears to have been alleged that Davies wanted to play all the principal parts in tragedy himself and therefore did not press Mr. Lacey (a former leading actor in Edinburgh) to rejoin the Company. In a letter to the "Mercury"² Davies denies this and explains that when Thomson visited him in Newcastle to make arrangements for taking over the Canongate Theatre, they decided to offer terms to both Lacey and Philips. Neither accepted, nor did a Mr. Giffard, from Ireland. The result was that Davies himself had to play the leads, though he was well aware of his own limitations.³ The controversy apparently continued, though nothing further appeared in the newspapers, except an anonymous letter in the "Mercury" of March 12, which declared that no one was/

1. Caledonian Mercury, Apr. 29, 1751.

2. Caledonian Mercury, Feb. 26, 1751.

3. He admits that his Macbeth and Richard III were not very good.

was interested in the petty wrangling of the actors. It seems fairly clear, scanty though the evidence is, that Davies' playing of the leads caused trouble among actors and audiences, and it is likely that friction developed between Thomson and Davies, for the latter left in August, 1751, at the end of the Summer Season and Thomson carried on alone until June, 1752.

Lampe's Concerts of Music:

In the summer of 1751 Lampe proposed to hold a number of concerts of vocal and instrumental music on Mondays and Thursdays in Heriot's Gardens. The first was advertized for June 3,¹ at 6 p.m., the vocalists to be Mrs. Lampe and Mr. Corry. As everything was not in readiness, it was put off till the following evening, June 4.² For some reason, however, objections were raised to the concerts by the Treasurer of Heriot's Hospital and the Procurator Fiscal of Edinburgh, and the magistrates forbade their taking place in Heriot's Gardens.³ Lampe found another venue, Mr. Tyfe's Gardens, and the first concert took place there on Saturday, June 8.⁴ These concerts seem to have been purely musical, without any dramatic entertainments. In the next month⁵ however, Lampe died "after a ten Days Illness ... greatly regreted by all his Acquaintance".⁶ During his brief stay in Edinburgh he seems/

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1. Caledonian Mercury, May 23 and 27, 1751.
 2. Edinburgh Evening Courant, June 3, 1751.
 3. Caledonian Mercury, June 4, 1751.
 4. Caledonian Mercury, June 10, 1751.
 5. July 25, 1751.
 6. Caledonian Mercury and Edinburgh Evening Courant, July 29, 1751.

seems to have been very popular and he composed a good deal of music for the Canongate Theatre.

Summer Season, 1751:

While Lampe's concerts were going on, the Canongate Company was still in residence in Edinburgh and plays were being given, though we do not know when this Summer Season began nor do we have much information of what was presented. Six performances are recorded, though others almost certainly took place. The plays acted were "The Merchant of Venice", "The Orphan", "The Distressed Mother", "Hamlet", "Julius Caesar", and an unnamed piece. The casts included Mr. and Mrs. Davies and others of the usual performers. In one presentation however, that of July 1,¹ the name of Mrs. Ward appears. Whether this was her only performance is not known. A Mr. White took the part of Caesar in the last play of the Season ("Julius Caesar"). In the "Mercury" of August 20, 1751, there is a short paragraph referring to one of the Canongate Company, one Mr. Smythe, hitherto unmentioned. He had apparently been in the army and had deserted when at Gibraltar.² He was arrested and lodged in the Castle, but nothing is heard of any punishment inflicted on him.

The first recorded play was given on June 28 - "The Merchant/

1. Edinburgh Evening Courant, June 27, 1751.

2. From Hopton's Regiment. A similar paragraph appears in the "Glasgow Courant", Aug. 19-26, 1751.

Merchant of Venice".¹ It had originally been advertized for April 8² by Thomson "for the Benefit of the City's Publick Walks in Hope-Park," but had been cancelled "on account of the lamentable and unfortunate Death of the Prince of Wales." For this the tickets issued for the April performance were valid. On August 7 a benefit was given for Lampe's widow and child.³ Davies seems to have had two benefits in the Summer Season, August 23 and also August 26, which was described as "being positively the last Time of playing till the Winter."⁴

Winter Season, 1751-52:

The Winter Season opened on November 25, 1751,⁵ with "Richard III" and an unnamed farce. Thomson was now the sole manager of the theatre, as Davies had taken an engagement in Dublin.⁶ Annual tickets for the season were offered at one and a half guineas (Pit and Boxes) and eighteen shillings (Gallery), and a minimum of twenty-five plays ^{was} promised, exclusive of benefits. There is very little information concerning/

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1. Caledonian Mercury and Edinburgh Evening Courant, June 18, 1751.
 2. Caledonian Mercury, March 25 and April 2, 1751.
 3. Caledonian Mercury and Edinburgh Evening Courant, Aug. 5, 1751.
 4. Caledonian Mercury, Aug. 20, 22 and 26, 1751.
 5. Caledonian Mercury, Nov. 21, 1751.
 6. Caledonian Mercury, Nov. 25, 1751, where he says he cannot fulfil his promise to publish "The Beauties of Shakespeare" until Nov. 1, 1752.

concerning the theatre in the newspapers for this winter. The only other performance mentioned is one of "Cato", with "Miss in her Teens", which was given on March 4, 1752, for the benefit of Edinburgh Royal Infirmary.¹ This benefit and/or one for the poor was becoming a regular practice every spring with the Edinburgh Company. Another benefit, Mrs. Davenport's, proposed for February 13, 1752, was postponed to another day because of "several Diversions."² Apart from these three no other reference at all to the activities of the Canongate Company appears in either the "Mercury"³ or the "Courant" between November and March - the usual Winter Season.

Performers mentioned include a newcomer, Mr. Dale, and several of the regular members, Mr. and Mrs. Davenport, Mr. and Mrs. Hinde, and Mrs. Hamilton. A Mr. Smith's name also appears in the casts. He was probably the army deserter referred to above.

All through this Season there was a company of rope-dancers⁴ and tumblers, headed by a Mr. Dominique and a Mr. and Mrs. Vandersluys, in the New Concert Hall in the Canongate. They first/

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1. Caledonian Mercury, March 2, 1752.
 2. Caledonian Mercury, Feb. 13, 1752. The "later day" never appeared in the newspapers.
 3. Except a reference on Jan. 27, 1752, to an actor's child killed in an accident, and a performance of Pantomimes by Dominique and his company.
 4. See Chapter II.

first appeared on October 29, 1751,¹ and were still giving their "usual curious Performances" in February, 1752,² (in a benefit for the Edinburgh Charity Workhouse). A pantomime entertainment, called "The Restoration of Harlequin", concluded this performance. Subscription tickets at two guineas for three months were advertized by this company in their opening announcement in October, 1751. How their performances fitted in with the regular dramatic entertainments in the Concert Hall we do not know. The absence of newspaper advertisements and the presence of this company of rope-dancers and tumblers in the Theatre seem to indicate that all was not well with the theatrical company. Davies, former manager and leading actor, had gone to Dublin, probably others had departed and there is little doubt that Thomson was finding things difficult.

Storer takes over the Management:

The financial situation was bad during the winter, so much so that Mrs. Hamilton, who had been left behind sick when the Company went south, had a special benefit given her on June 22, "to help her in her present unhappy Circumstances."³ Thomson had by now disposed of the management to Storer, who in his opening announcement on June 18³ declared that he was engaging a good and regular company from London and Dublin for the following/

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1. Caledonian Mercury and Edinburgh Evening Courant, Oct. 28, 1751.
 2. Caledonian Mercury, Feb. 20 and 24, 1752.
 3. Caledonian Mercury, June 18, 1752.

following winter (1752-53); the theatre was to be enlarged and redecorated; Signor Pasquali was to be engaged for the operas and other musical entertainments; and a subscription for sixteen performances was proposed.

Though there is no mention of it in Storer's announcement, a Summer Season of sorts took place. "The Orphan" and a farce were presented on July 2, 1752,¹ with Simson as Castalio, Thomson as Acasto, Corry as Chaplin, and Mrs. Hamilton as Morimia. On July 16,² "Hamlet" and a farce were given with Lee as Hamlet. This was his first appearance on the Edinburgh stage. He played again on July 27,³ as Richard in "Richard III", which was "positively the last Time of Playing in the Summer Session." These are the only performances mentioned in the newspapers, but others probably took place.

Performances of the "Gentle Shepherd" by Amateurs:

In the spring and late summer of 1752 a company of "young Gentlemen" (i.e. amateurs) gave in the Canongate Theatre "for their Diversion" a number of performances of the "Gentle Shepherd" for charity - usually a "Family in Distress."⁴ Eight are recorded, extending from April 17 to September 1, 1752. The "Gentle/

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1. Caledonian Mercury, June 30, 1752.
 2. Caledonian Mercury, July 14, 1752. Dibdin gives a performance of "Hamlet" on June 11, with Simson as Hamlet. This cannot be traced in the "Mercury".
 3. Caledonian Mercury, July 23, 1752.
 4. Mrs. Hamilton also received a benefit (on June 22). See above.

"Gentle Shepherd" was the only play performed and the concerts were probably all conducted by Mr. Salmon.¹ Some had entertainments of singing and dancing as well, and one (July 7)² had "The Wrangling Lovers" added as a farce. No casts are given in the advertisements. The performances seemed to be well attended, for one letter of thanks which appeared in the "Mercury" on May 26 said that they had received "a very handsome Sum" from the performance on May 12.

1752-1755: John Lee as Manager of the Canongate Theatre: His First Winter Season, 1752-53: No Summer Season in Edinburgh: Winter Season, 1753-54: Summer Entertainments, 1754: Lee's Reforms and Improvements: Winter Season, 1754-55.

The middle of 1752 marks another new chapter in the history of the theatre in Edinburgh. There was no longer any question of attempts to suppress it by ministers or magistrates. The theatre was accepted, save by a few, as part of the social life of the capital. What we are now concerned with is rather its survival - whether it might not disappear because of poor management and bad actors with consequent loss of public support. For a year or two after its foundation in August 1747 the Canongate Theatre had prospered, but a decline set in after the Winter Season of 1748-49. This was momentarily checked by the/

1. The "Mercury" of April 23 states that he was to conduct them.
 2. Caledonian Mercury, July 6, 1752. This was Lyon's play.

the advent of Davies and Thomson as managers, but their ambitions outran their means. Though little definite information is available, the Winter Season of 1751-52 and the Summer Season of 1752 had not been successes, with the result that by the summer of 1752, the theatre was in a state of decay.

Lee becomes Manager:

In July 1752 John Lee arrived in Edinburgh with the intention of acquiring the New Concert Hall and taking over the management. Presumably it was not difficult to persuade Mr. Storer to relinquish control. Lee had taken over by July 31, for he entered into a contract¹ on that day with Reoch, Steuart and others to act as musicians in the theatre. Lee's introductory announcement appeared in the "Caledonian Mercury" of September 19, 1752, in the following terms: "We are assur'd that Mr. Lee (who has taken a Tack of the Concert Hall in the Canongate) purposes to engage a competent Number of New Performers from whose Merit the Nobility and Gentry may be entertain'd with the most eminent Dramatick Pieces, regularly conducted and decorated with great Elegance and Propriety; whereby 'tis hoped (under the Sanction of so polite a Taste and correct Judgment, as appears predominant in this Place) that Shakespeare will triumph with his usual Superiority over every other less rational Amusement."

It/

1. Register House: Bill Chambers (1755), Nos. 54491 and 74377.

It is not easy to discover the truth in the somewhat confused circumstances of Lee's taking over the management of the Canongate Theatre in 1752 and his being dismissed from it in 1756. He himself has left his own account in two pamphlets,¹ writers such as Arnot, Jackson and Lee Lewes, have given their versions,² and there are sundry snippets of information in newspapers and other records. It is extremely unfortunate that no documents³ dealing with Lee's period of management seem to have survived in Register House or elsewhere.

It would appear that he was asked to take over control of the theatre by a number of influential men in Edinburgh, who promised their patronage. These were Lord Elphinstone, Andrew Pringle of Alempour, Thomas Miller, George Brown of Coalston, James Burnett of Monboddo, James Veitch of Ellilock, Patrick Home, David Ross, David Stuart Moncrieffe, David Kennedy, Sir John Dalrymple, George Morison, William Alston, Alexander Maxwell, and James Calder.⁴ The price to be paid to the various claimants for the theatre property was referred to arbitration and fixed at £645. Of this sum Lee paid £200 down and/

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1. "Mr. Lee's Address to the Public" (1767 - Edin.) and "A Narrative of a Remarkable Breach of Trust, etc." (1772 - London).
 2. John Jackson: "History of the Scottish Stage" (1793), Arnot, "History of Edinburgh" (1779), C.L. Lewes: "Memoirs" (1805).
 3. Except the Bill Chambers, referred to above.
 4. "Narrative". Burnett of Monboddo had a passion for the theatre. See "Scotland and Scotsmen in the 18th Century" - Ochtertyre Mss. (1888) Vol. 1, pp. 351-2 and foot-note.

and promised to pay the remainder in three instalments, £100 at Whitsunday 1753, £200 at Whitsunday 1754 and £145 at Whitsunday 1755 (these sums to include interest). Shortly afterwards Lord Elibank and his friends raised a subscription for Lee and with this they bought him an annuity of £100 for five years on condition that he resided in Edinburgh as actor and manager, giving up all thoughts of engagements in London.

When he took over however in the autumn of 1752, the theatre, scenery, and dresses were in a very dilapidated state and much money had to be spent on renovation.¹ There being no actors of merit in Edinburgh, performers such as Mr. and Mrs. Love, Mr. and Mrs. Stamper, Mr. Griffith, Mrs. Ward and others were in time encouraged to come. Lee himself says¹ that he spent each winter's profits on the theatre, together with his own annuity and what credits he could obtain, with the result that after four years the real value was around £1700. In order to induce actors and actresses to come north to Edinburgh from London and other places, he had to offer salaries for the whole year. The Edinburgh Season however lasted only from November to March, with possibly a few weeks of a Summer Season. After his first Winter Season therefore he took his company on short tours to Glasgow,² Newcastle and the/

1. Lee: "Address".

2. From Apr. 30 to June 15, 1753, at least. See Ch. IV under Glasgow.

the north of England. In his "Narrative" he says he lost £500 during his second summer¹ on these expeditions.

Lee's First Winter Season, 1752-53:

Little information can be had about Lee's first Winter Season in Edinburgh. The date of beginning is not known and the first advertized performance is for November 24, 1752,² when the "Beggars Opera" was given. Macheath was played by Mr. Currey (Corry?), Lucy by Mrs. Hamilton and Polly by Mrs. Storer. There is no mention of Lee in the cast. Signor Pasquali (who had been engaged by Storer in June) conducted the orchestra. "Romeo and Juliet" and the farce of "The Contrivances" were played on December 15,³ but no cast is mentioned. A performance which was to have taken place on December 19⁴ (a benefit for Mrs. Storer) was "put off till further Notice", no reason being assigned. Though so few are advertized, performances were given apparently three times per week, on Mondays, Wednesdays and Fridays (later changed to Saturdays). This we learn from a document submitted by Lee to the Court of Session in his process against the rebellious/

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1. I.e. The summer of 1754.
 2. Caledonian Mercury, Nov. 23, 1752.
 3. Caledonian Mercury, Dec. 14, 1752.
 4. Caledonian Mercury, Dec. 18, 1752.

rebellious musicians in 1755 (referred to above).¹ From this same "Reply" we gather that the two chief musicians were paid 4/6d. per night (or 13/6d. per week) for the season and were allotted a half benefit between them, after all the other benefits were over. Other musicians received 3/- per night.

During December rival entertainments were being given in the Taylors' Hall in the Cowgate. A Mr. Stewart, a rope-dancer, began performing there on November 30² and continued all December. On December 5³ a pantomime entertainment, called "The Harlequin Gardener", was added to the programme. This was repeated on December 7 and 9 and, according to the advertisement, "every Tuesday, Thursday and Saturday till farther Notice."⁴ No pantomime is mentioned for December 14 or 19,⁵ though probably it was staged as usual. The last of these advertisements indicates that Stewart did not intend to remain much longer in Edinburgh ("the few Nights that Mr. Stewart will perform in this City"). At the beginning of 1753 however Lee, perhaps because Stewart had been a successful counter-attraction at the Taylors' Hall or/

1. See p.154.

2. Caledonian Mercury, Nov. 27 and 28, 1752. A performance, scheduled for Nov. 28, did not take place because the machinery was not ready.

3. Caledonian Mercury, Dec. 4, 1752.

4. Caledonian Mercury, Dec. 7, 1752.

5. Caledonian Mercury, Dec. 14 and 18, 1752.

or perhaps to add to the entertainments offered by his weakened theatrical company, engaged him to perform at the Canongate Concert Hall on Tuesdays, Thursdays, and Saturdays, beginning of January 11, 1753.¹ Stewart remained in Edinburgh some six weeks more and his benefit was taken on February 22, "the last Time of his performing in Edinburgh this Season."² The play chosen was "The Stragagen".

"The Enraged Musician", an original farce written by Signor Pasquali, was performed on February 2.³ Signor Pasquali himself played the lead ("the first Time of his attempting to speak on any Stage.") The last recorded performance of Lee's company for this season was on April 6,⁴ when "Richard III" and "The Honest Yorkshireman" were given. The principal parts were taken by Lee, Griffith, Love, Mrs. Hamilton, Mrs. Goodwine, and Miss Hamilton. This was a benefit for Mrs. Hamilton, who seems to have been in straitened circumstances again. In a note appended to the advertisement she contradicted a rumour that she was having her benefit free of all charges and she informed her creditors that she was paying the managers £18 stg. for it.

An amateur performance took place in the Taylors' Hall
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1. Caledonian Mercury, Jan. 9, 1753. This was to fit in with the Play nights, Mondays, Wednesdays and Fridays.
 2. Caledonian Mercury, Feb. 20 and 22, and Edinburgh Evening Courant, Feb. 19, 20, 22, 1753.
 3. Caledonian Mercury and Edinburgh Evening Courant, Jan. 30, 1753.
 4. Caledonian Mercury and Edinburgh Evening Courant, Apr. 2, 1753.

in the Cowgate on March 20, 1753, "for the Benefit of a Family in Distress".¹ "George Barnwell" and "Buckram in Armour"² were the plays, and the young gentlemen who attempted them had never appeared on any stage before. Besides this the usual musical concerts were performed during the winter months. In these Corry, Mrs. Storer, and Miss Hamilton (presumably the daughter of Mrs. Sarah Hamilton) took part. At least one³ of these concerts of "vocal and instrumental musick" took place in the Canongate Theatre and at it Mr. and Mrs. Granier gave several comic dances. There were no dramatic entertainments presented on this occasion.

No Summer Season:

There was no Summer Season in Edinburgh that year. Immediately the Winter Season was over Lee went on tour. From April 30 to the end of June or the beginning of July he was in Glasgow.⁴ After that he went to England and played at Newcastle, Scarborough and other places in the north, returning to Edinburgh in November, 1753.⁵

Winter Season, 1753-54:

The Winter Season opened in Edinburgh on December 3 (about/

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1. Edinburgh Evening Courant, Mar. 15, 1753.
 2. This was the play (published in 1738) by Adam Thomson, which may have been performed in Allan Ramsay's Theatre in Carrubber's Close.
 3. Caledonian Mercury, Feb. 5, 1753.
 4. See Ch. IV under Glasgow.
 5. Bill Chambers, 1755, No. 54, 491.

(about a fortnight later than usual). Newspaper references before the middle of February, 1754, are almost non-existent, but the "Scots Magazine" for December, 1753, and January, February, and March, 1754, gives not only information (apparently unnoticed by Dibdin and earlier writers) about what was being played, but also some criticism of the actors and occasionally of the play itself.¹ The monthly theatrical surveys of the "Scots Magazine" come to an end in March, 1754, but notices in the "Mercury" and "Courant", beginning on February 12, continue fairly regularly till the middle of April. Not all performances are announced, but these advertisements together with the details in the "Scots Magazine" give us the clearest picture yet of what was happening in the Canongate Theatre.

Plays: A total of fifty-two performances is recorded, eighteen of tragedy, thirty-one of comedy, and three of a historical play ("Henry IV", Pt. I). It is interesting to observe that in contrast to previous years, many more nights are given to comedy than to tragedy. This may reflect a change of policy brought about by Lee or it may merely be that the fuller information available this year gives a more accurate picture than was possible before. Twenty-seven plays are named, of which nine are Shakespeare's. The others are the usual stock repertoire of the Edinburgh Company. There is one new play "Herminius/

1. For a more detailed examination of these criticisms, see Appendix VI.

"Herminius and Espasia", written by a Scotsman, Samuel Hart.¹

It had three consecutive performances, February 25 and 28, and March 2, 1754, - the third night being "for the author".²

Though its presentation was no doubt for Edinburgh audiences an important event of this Season, the "Biographia Dramatica" considers the play "a very dull and uninteresting performance".³

The prologue and epilogue for it were written by the Rev. Dr. Carlyle of Inveresk.⁴

Performers: From the newspapers we have a list of over twenty actors and actresses, many of them new names to Edinburgh theatre-goers. In addition to Lee and his wife, there are Mr. and Mrs. Love, Mr. and Mrs. Stamper, Messrs. Godwin, Griffith, Torrington, and Wright, Mrs. Denvers, Mrs. Price and Miss Welles. Mr. and Mrs. Davenport and Mr. and Mrs. Salmon were still there, as was Mrs. Hamilton with at least two of her family employed in the theatre. Mr. Salmon seemed to be in financial difficulties again in the spring of 1754. The benefit which he had on April 3 was not a success and to
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1. Published 1754. The "Scots Magazine" (Feb. 1754, p.112) gives the author's Christian name as Samuel, the "Biographia Dramatica" (Vol. I, 1, p.312 and Vol. II, p.298) as Charles.
 2. Caledonian Mercury, Feb. 19, 25, 28, 1754. On the third night all tickets cost 2/6d. and none were to be had at the door.
 3. So also Genest, Vol. 7, p. 133.
 4. R. Inglis: "Dramatic Writers of Scotland", p. 51. The text appears in the "Scots Magazine", Feb. 1754.

an advertisement¹ for his wife's benefit (on April 10) he adds a note appealing for his patrons' assistance. Entertainments of singing and dancing² (by, for example, Mrs. Love, Mrs. Price and Miss Hamilton) were given as usual this winter, though perhaps not on the lavish scale of 1751, when vocalists such as Mrs. Kennedy, Mrs. Lampe, and Mrs. Storer, were available.

There was published in April, 1754,³ a collection of poems by "James Love, Comedian, late of St. John's College, Oxford." The poems themselves are of little interest to us, except for two epilogues,⁴ spoken at Dumfries, but in his Preface Love alleges that his abilities have been checked, others have been given parts suitable for him, and he has had unsuitable roles allotted to him. In spite of this, he declares, he has been as well received as any in Edinburgh. He hastens to add that he is making no reflection on the present manager, but is merely giving reasons for his departure from Edinburgh. From this it appears pretty certain that Lee and Love did not get on well together. Lee, though a good actor, was very vain. Love was probably jealous and felt that Lee was depriving him unfairly of leading parts. From the/

1. Caledonian Mercury, April 8, 1754.

2. E.g. Caledonian Mercury, March 5 and 7, and Edinburgh Evening Courant, March 18, 1754.

3. "Poems on Several Occasions", James Love (Edin. 1754). It contains a satire, entitled "The Stage", in which, however, there is nothing about the Scottish Theatre. (See "Scots Magazine", April, 1754).

4. See Ch. IV, under Dumfries.

the letters in the "Scots Magazine"¹ it seems that both men had their supporters but Love, discontented with his situation, decided to leave Scotland.

Summer Entertainments, 1754:

The performance of April 15, 1754, apparently ended the 1753-54 Winter Season. The next presentation by Lee which can be found is for December 28, 1754. As in the previous summer, he went on tour to the north of England only, it seems, as there is no trace of the company in Glasgow or elsewhere in Scotland this year. In his dispute with the musicians² Lee says that he set out for England in April, 1754, returning to Scotland in mid-December, for he "settled accounts with both the Chargers on the 21 December 1754". This was the tour on which Lee afterwards claimed that he incurred a loss of £500.³

During the summer and autumn of 1754 occasional entertainments took place in the Taylors' Hall in the Cowgate. On May 20⁴ there was an exhibition of rope-dancing by a Signor Selee. Later three performances of "The Gentle Shepherd" were given "by a Company of young Gentlemen for their Diversion". These, like the former entertainments in 1752, were for charity - "families/

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1. See Sources. Love denied he had any part in them.
 2. Bill Chambers, 1755, Nos. 54, 491, and 74, 377.
 3. Lee's "Narrative" and also Bill Chambers, 1755, No. 74, 377.
 4. Caledonian Mercury and Edinburgh Evening Courant, May 16, 1754.

"families in great Distress." The first time (August 7)¹ the farce of "Miss in her Teens" was added and there was the usual singing and dancing between the acts. The performance began at 6 p.m. and the usual prices were charged, 2/6d. for the Pit and 1/6d. for the Gallery. "The Petticoat Plotters" was the farce on the second occasion (August 28).² No after-piece was mentioned for the third performance on September 11,³ this being "positively the last Time the Company will ever attempt to perform it."

Lee's Reforms and Improvements:

During the years of his management Lee attempted to reform several abuses which existed at that time in the Canongate Theatre. To him, says Dibdin, is due "the distinction of having been the first to raise the status and morale of the theatre in Edinburgh."⁴

Alteration to Boxes: The first recorded performance (December 28) of the 1754-55 Winter Season had an important note added to the advertisement⁵ and this was repeated at intervals through January, 1755. In previous Seasons it had been the custom for boxes to be taken by parties who filled perhaps only the front row of them. This nominal pre-engagement of/

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1. Caledonian Mercury, Aug. 1 and 5, 1754.
 2. Caledonian Mercury, Aug. 26, 1754.
 3. Caledonian Mercury and Edinburgh Evening Courant, Sept. 10, 1754.
 4. Dibdin: "Annals of the Edinburgh Stage", p. 72.
 5. Caledonian Mercury and Edinburgh Evening Courant, Dec. 24 and 26, 1754.

of the whole box prevented others from coming to the play. Lee proposed this Season "to follow the Regulation of the London Theatres, viz. for Servants, at the Time of engaging them, either to show, or to take as many Tickets as they would keep Places for; which Method alone can furnish an Opportunity of accommodating each Company, and secure the Seats being kept without Confusion." He further intimated that the boxes were "so alter'd as not to have the Necessity of passing over the Stage to them", and therefore "No Gentlemen can possibly be admitted behind the Scenes". This, as has been noted earlier, had been a bone of contention between audience and managers for many years, but, according to Dibdin¹ and others, Lee was resolute in his determination to stop this practice of admitting gentlemen behind the scenes. Indeed this may have contributed in some measure to his own ruin, because he had to do away with a number of seats in order to keep the box entrances clear of the stage. Whether he was successful or not we do not know but it may be observed that the "No Gentlemen can be admitted behind the Scenes" notice recurs at frequent intervals during this and subsequent Seasons.

Audience seated on Stage: Lee also objected to members of the audience being seated on the stage. It is impossible to tell whether these seats were occupied on regular acting days or whether they were arranged only for special performances, such as/

1. "Annals of the Edinburgh Stage" p. 72. In the Mercury of Apr. 11, 1754, Lee asked the gentlemen who had to cross the stage to reach their seats in the boxes not to "continue behind the Scenes", as these had been recently painted and were scarcely dry.

as benefits. From the scanty evidence available the former was probably the practice. It seems that Lee tried to restrict this custom to benefits only. In an advertisement in March, 1754,¹ reference is made to "Places in the Pit, Boxes or Amphitheatre (which is occasionally erected on the Stage)". A similar notice occurs on March 3, 1755,² where "an Amphitheatre will be erected on the Stage, where Servants will be allowed to keep Places." That some of the audience, at least, agreed with Lee and objected to seats on the stage can be gathered from a paragraph of criticism in the "Scots Magazine" in March, 1754, which says, "The representation of this comedy afforded very little pleasure, from there being such a crowd of spectators behind the scenes, that the actors had scarcely room to play their parts. We are sorry to perceive this indecorum continually gaining ground amongst us. We can dispense with this obstacle to our diversion on the benefit-nights of such performers as we most esteem, but surely it is very impolitic for the manager to suffer it at any other times; as the few half-crowns he receives for places on the stage will not sufficiently recompense him for the auditors in the other parts of the house going away, with the reflection that their entertainment was sacrificed to his interest."³

Admission/

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1. Caledonian Mercury, March 4, 1754.
 2. Edinburgh Evening Courant, March 3, 1755. Both this and the previous performance were benefits for Mrs. Lee!
 3. pp. 142-3.

Admission at Reduced Price: The practice of gaining admission at a reduced price for part of the entertainment was apparently still very common and Lee attempted to suppress this (with what success we do not know) by frequent intimations in the newspaper notices that "Nothing under full Price will be taken during the whole Performance."

In other ways also Lee was trying to raise the standard of the Edinburgh Theatre. He brought in good actors and actresses from the London theatres. To do this he had, as he says in his "Narrative", to offer them contracts for the whole year. Since the Edinburgh Winter Season was a short one, he had to make tours to Glasgow, Newcastle, Scarborough and other towns¹ during the summer to give them employment. He tried to please public taste in his choice of plays, as we can see by the repetition of plays or after-pieces which proved popular. Copies of the plays too, we find, were made available at the theatre door for those who wished to purchase them. Several advertisements refer to this.² These publications included Lee's own adaptations³ of some of Shakespeare's plays, e.g. "Much Ado About Nothing", "Macbeth", and "Romeo and Juliet". He made improvements in the dresses and scenery and tried out a number of experiments⁴ in the staging of the plays.

Winter/

1. Dundee also in 1755. See Ch. IV.

2. Edinburgh Evening Courant, Dec. 25, 1753: July 8 and 10, 1755.

3. Described by the "Biographia Dramatica" as "Literary Murders"!

4. Dibdin, "Annals of the Edinburgh Stage" pp. 72-3.

Winter Season: 1754-55:

The Season began in December (the earliest performance recorded is the 28th.) and it lasted until April 14, 1755.

Plays: Advertisements are again more frequent, forty-one being found. Tragedy was given twelve nights, of which nine were of Shakespeare. Comedy on the other hand occupied twenty-nine nights, only six being Shakespeare. This continues the change noted in the 1753-54 Winter Session. There are no new productions this Season. One or two are Restoration plays, but most are 18th. Century. "Romeo and Juliet" and "Much Ado About Nothing" were each given four times, and "The Suspicious Husband", the "Recruiting Officer" and "The Constant Couple", three times.

Performers: Eleven actors and seven actresses are referred to by name, the men being Adams, Griffith, Heyman, Keasberry, Kennedy, Lancashire, Lee, Salmon, Stamper, Torrington and Wright. The women were Mrs. Davenport, Mrs. and Miss Hamilton, Mrs. Lee, Mrs. Price, Miss Welles and Mrs. Wright. The Miss Hamilton was the daughter of Mrs. Hamilton (still with the company) and a Master Hamilton, mentioned once,¹ probably another of her family.

On March 30² Mrs. Stamper died after a long illness. Because of this Stamper did not play in the benefit for Miss and Master Hamilton on April 2, 1755 (and probably not in Miss Welles's/

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1. Caledonian Mercury, March 31, and Edinburgh Evening Courant, March 27, 1755.
 2. Caledonian Mercury, Apr. 1, 1755.

Welles's benefit on March 31). The play in question, "The Miser", was presented on April 9,¹ as a benefit for himself and Miss Hamilton.

There were the usual entertainments of singing and dancing, though not so much mention is made of the former, probably because there were fewer competent vocalists.² Masquerade scenes were introduced into "Much Ado About Nothing"³ and also "Romeo and Juliet", which in addition had a Grand Funeral Procession at the end of Act IV with "a Solemn Dirge, as set to Musick by Signor Pasquali."⁴

1755-1756: Lee's Financial Difficulties: His Dispute with the Musicians: Summer Season, 1755: Lee's Dismissal from the Theatre.

Lee's Financial Difficulties:

Towards the end of 1754⁵ Lee had begun to run into financial difficulties. His improvements to the theatre and renewal of scenery, dresses, etc. had no doubt cost him considerable sums (he himself says that everything was in a dilapidated and ruinous state when he took over in 1752). Moreover, the engagement of actors by the year instead of by the/

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1. Caledonian Mercury and Edinburgh Evening Courant, Apr. 7 and 8, 1755.
 2. Mr. Keasberry and Miss Hamilton alone are mentioned.
 3. Caledonian Mercury, Jan. 7, March 11, 1755.
 4. Caledonian Mercury, Jan. 7, Feb. 13, Feb. 20, Feb. 25, 1755.
 5. See Lee's "Narrative" (1772) and "Address to the Public (1767); Dibdin, "Annals of the Edinburgh Stage", pp. 75-6: 79-80.

the Season had proved expensive and Lee's summer expeditions had not been very successful. The alterations in the boxes whereby the spectators were excluded from the stage, may also have reduced the theatre's income. The result was that he was unable to pay the instalment of £200 due at Whitsun, 1754. When he returned from England in December, 1754, to reopen for the Edinburgh Winter Season, the money was still unpaid and Lee saw no prospect of paying it unless he were given a respite to recover from his losses.

Tradesmen were now pressing and two of them actually seized on Lee's goods. Lee began now to think seriously of giving up the theatre, but Pringle of Alemoor¹ persuaded him not to, by saying that though the theatrical property would be difficult to protect while it remained Lee's, yet it could be protected by other means. Lee therefore sought to come to an agreement with his patrons. First he proposed to assign the theatre to them in trust in return for financial assistance. His patrons however refused to do this. Instead, they wanted the theatre assigned to them absolutely, as a purchased right. Their argument was that an assignment in trust would be legally ineffective. An absolute sale was essential, for Lee's own benefit. Under these circumstances, creditors, they said, would not dare to attack the nobility. Lee's goods would be/

1. One of his patrons.

be released when the gentlemen "interposed" their security both for the debt due and the remaining sum due at Whitsunday, 1755. This sum, £314 in all, could be paid when Lee had money available. The purchase would be apparent only and Lee would continue as manager.

Convinced by these arguments, Lee gave his consent. A dispute now arose over the purchase price. Lee proposed £1,500, i.e. the original cost of £645, plus about £860 for improvements. His patrons on the other hand declared that for the purposes of this arrangement, the value of the theatre and its effects had to be kept as low as possible, and they suggested £500. Very unwillingly Lee gave in and signed the deed on December 27, 1754. The assignment was to Alemoor and "some other Gentlemen, with whom your Lordship and Lord Montboddo proposed speaking, as friends of mine." So casual was Lee that he did not know who these other "Gentlemen" were and he did not even take a copy of the deed.

In January, 1755, the gentlemen who were Lee's patrons, became bound to tradesmen for £314. Lee promised to pay this in three instalments, £100 in March, 1755, £100 in March 1756, and £114 in March, 1757 (with interest). A few days later Lee was asked to show the state of the theatre income and expenditure, but he refused. Then on January 31, 1755, Thomas Robertson, Alemoor's factor, took an inventory of the theatre, which included everything, even Lee's personal clothing and furniture.

Lee, /

Lee, who made up the inventory himself, included these items to safeguard them from possible seizure. On February 27, 1755, Lee was given a document continuing him as manager but disclaiming any liability for debts contracted by him. Burnett of Montboddo then on March 5 sent Lee a letter which said that "Whereas, by a Deed bearing date the 27th day of December last, you have disposed to me, and certain other gentlemen therein named, your Tack of the new Concert Hall in the Canongate, with the scenes, etc., according to an inventory signed by you, and by the same deed you acknowledge the Receipt of the Price being £500, this is to declare that notwithstanding such acknowledgment, there is truly paid by us but £316¹ by a bond we granted for that sum to Moubray & Clapperton, Tradesman^e in Edinburgh; and that the remainder of the £500 is still in our hands ready to be made forthcoming to you." Lee, thinking that this was part of the "blind", never made application for the money. He paid the first instalment of £100, as arranged, in March, 1755, and in May borrowed £100, to be repaid in March 1756, along with the second instalment of £100.

The result of all this was that Lee's patrons purchased in law the theatre from him for £500.² Of this sum/

1. £314?

2. According to Lee, it was worth at least £1500. He spent a further £200-300 on the theatre at the end of the 1754-55 season.

sum, £314, was to cover Lee's debts to date and the remaining £186 was available for Lee in cash whenever he chose to demand it. In later lawsuits they declared that they had explained this carefully to him. Lee however believed that the whole purchase was a "blind", merely to protect his property from seizure by his creditors. In signing the deed he acknowledged the receipt of £500 but in fact never received a penny. He was merely relieved of the obligation of a £314 debt when it became due and had a promissory letter for £186, which he never cashed. Furthermore he signed the receipt for the £500 "purchase price", one month before the £314 became due, and three months before he received the promissory note. His patrons never actually paid the £314 debt, but merely stood security for him. The first £100 of it Lee paid in his own name (March, 1755). Another curious point is that the theatre was assigned to Elibank, Alemoor, Monboddo, Veitch, Charteris, Dalrymple, Alston, Maxwell and Callender, but the £314 debt was guaranteed by Brown, Home, Kennedy, Dalrymple, Morison, Callender, Grant and Montgomery, i.e. there were two sets of "Gentlemen". Lee apparently did not realize this till later.

We are unfortunately entirely dependent on Lee for the story of these complicated happenings, for other writers¹ give the briefest of accounts. If his narrative is true, and it probably/

1. E.g. Arnot, Jackson, Lee Lewes, etc.

probably is, it seems almost unbelievable how Lee could have been taken in to such an extent or how his "patrons" could have treated him so shamefully. They were probably tired of him, for though a good actor himself, he was very vain and we know that there had been trouble in the company (e.g. with Love). According to Dibdin, his temper was so bad "as to banish him from every theatre in the course of time." Nor does he appear to have been a good business manager and he spent a great deal of money on the theatre, £860 according to his account, before the deed was signed. Afterwards he spent a further £230 (such was his confidence in the integrity of his patrons) building "on a spot of ground behind the theatre, an additional set of rooms: with a length of stage, fit for such representations as I had then conceived a prospect of deriving advantage from." The gentlemen, seeing Lee getting into deeper and deeper debt, had probably decided to bring the theatre under their own control and then rid themselves of Lee, once another and better manager had been secured. Their methods however merit all the opprobrium which Dibdin¹ casts on them.

Lee's Dispute with the Musicians:

No sooner was Lee clear (as he thought) of his financial troubles than he was involved in a dispute with the musicians/

1. "Annals of the Edinburgh Stage", pp. 79-80.

musicians who played in the theatre. This is a hitherto unknown piece of theatre history which has come to light in two documents¹ in the records of Register House.

According to these, when Lee took over the management of the theatre in 1752, he made a contract with John Reoch and John Steuart, the musicians in question, for the winter season 1752-53, "to attend at the Concert-Hall from five o'clock in the afternoon every Monday Wednesday and Friday to the end of the Concert. Each publick assembly night in the week excepted, only the said John Reoch to be excused his attendance from six o'clock to eight each Friday: and the said John Steuart and John Reoch hereby bind themselves that they shall not play at any Ball or other place upon a play night without Leave first had and obtained from the said John Lee." Lee paid them 13/6d.² per week and allowed them a half benefit after the ordinary benefits were over. In April 1753 they set out on a tour of England with Lee for the summer. On their return they played regularly during the winter season 1753-54. In April 1754 Lee agreed with Reoch and Steuart to continue the terms of their contract to April 1755, granting each of them because of their extra expenditure £6 worth of tickets for their half benefit (if they wished to take it).³ Matters went on amicably until/

1. Bill Chambers for 1755, Nos. 54, 491 and 74, 377 (and also No. 11598 - Bond of Cautionary).

2. I.e. 4/6 per night. This was the rate for the chief musicians.

3. Apparently they had not so far done so.

until early in 1755, when Lee dismissed four of his musicians because he thought them "useless and too expensive".¹ Seven musicians were left, Reoch and Steuart (the two principal Violins) and five others (two French Horns, a Hautboy, a Bass, and another Violin). Reoch and Steuart, not liking the dismissal of their companions, declared that they would not play at the theatre until their companions were re-engaged and they absented themselves one Friday from a performance and went to play at Monsieur Picq's² Ball instead. The result was that only the two French Horns provided music at the theatre, the other three being unable to join in without the principal Violins.³ Reoch and Steuart continued to absent themselves and Lee at last was compelled by the complaints of his audiences to capitulate. He re-engaged the four dismissed musicians and Reoch and Steuart returned to the theatre.

Just before the winter season ended, at the beginning of April, 1755, Reoch and Steuart filed a petition before the Sheriff of Edinburgh, saying that Lee was their debtor for wages due and was "in meditatione fugae", and craving his arrest, until a Bond of Cautionary should be found.⁴ The Sheriff/

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1. They were paid 3/- per night.
 2. A dancing master. He had formerly appeared in the Canongate Theatre (1747-9).
 3. Though Lee had to pay them nevertheless.
 4. Bill Chambers (1755) No. 11598 (dated Aug. 18, 1755)

Sheriff found for the musicians¹ and Lee appealed to the Court of Session for a Bill of Suspension. From the musicians' "Answers to the Bill"² and Lee's "Reply to the Answers"³ we can summarize the facts fairly clearly.

The musicians' arguments were:

- (1) Lee was due them arrears of salary and in addition £6 sterling each which they were promised as a premium at their benefit at the end of the 1754-55 winter season (this benefit was never taken).
- (2) As actors were known vagrants and moonlight flitters, they had made application for a summary warrant for Lee's apprehension.
- (3) At the close of the 1752-53 season the contract expired and was not officially renewed. They attended Lee's concert if no better job was available and the prohibition forbidding them to attend balls, etc. no longer applied after the 1752-53 season.
- (4) When the regular theatre nights were Monday, Wednesday and Saturday,⁴ Lee put on a special Friday performance on February 21, 1755, to spite Monsieur Picq, who had been employing the Concert Hall Musicians at other times in the week.

Lee's/

1. In May, 1755.

2. Bill Chambers, No. 54, 491.

3. Bill Chambers, No. 74, 377.

4. They had been Monday, Wednesday, Friday, originally but had been changed to Monday, Wednesday, and Saturday.

Lee's case was that:

- (1) the arrears of salary claimed were excessive. The total was £11. 9. 3, not the £26. 1. 9. claimed.
- (2) The musicians were never entitled to £6 sterling, but only to £6 worth of tickets which they could dispose of for their own profit. They had never claimed their half benefit because, being the last of the season, it was not worth while taking it, as they had to pay £10 to the house for the privilege.¹
- (3) The 1752-53 contract was continued by common consent year by year and applied to the 1754-55 winter session. The musicians were therefore bound to attend and could only absent themselves if they obtained Lee's permission.
- (4) Lee had not put on a special Friday performance to spite Monsieur Picq. The play, "Romeo and Juliet", had already been performed on Friday, February 14, and proved so popular that an extra night was included in the following week (i.e. February 21).
- (5) Lee had lost heavily as a result of the musicians' strike:
 - (a) his character was damaged as a result of the arrest and his credit called in question.
 - (b) during the strike three musicians had to be paid every night, though they were unable to play. This amounted to £2. 2. 0d./

1. I.e. as security for the "Expence of the House" (actors' wages, etc.)

£2. 2. 0d. (c) four musicians were reinstated for the remainder of the season and this cost £14. 8. 0d. (d) because of the lack of music, the theatre audiences were annoyed and the receipts fell (e) had Reoch and Steuart taken their benefit, Lee would have received the other half of the benefit as profit for himself.

What the result of the proceedings ^{was} were we do not know. Despite a thorough search no more documents can be found in Register House relating to the case and there is nothing at all in any of the newspapers. Presumably the dispute was patched up somehow and Reoch and Steuart continued to play at the Canongate Theatre. The incident sheds a little more light on the imperiousness of Lee's temper. It may well be that he decided to dispense, somewhat high-handedly, with the services of the four musicians (as an economy measure?) and fell foul of Reoch and Steuart as a result. It is also quite likely that he deliberately chose Friday February 21 (though he denies it) as a theatre night to spite Monsieur Picq, who employed the musicians, if they were not at the theatre. It is interesting to note that Reoch and Steuart were involved in a similar dispute over wages with West Digges in the spring of 1758.¹

Summer Season, 1755:

Lee did not go to England this summer. Instead the Company/

1. See below, pp. 204-210.

Company paid a short visit of three or four weeks to Dundee¹ and then returned to Edinburgh for a Summer Season in July and August. Only two of these performances have been traced, one on July 10,² of "Merope, newly altered from Aaron Hill, Esq." The cast was Dorilas, Lee; Poliphontes, Torrington; Narbas, Heyman; Euricles, "a Scotch Gentleman";³ Erox, Adams; Ismene,ⁿ Miss Hamilton; and Merope, Mrs. Lee. Lee presumably made the adaptation of the play and he also wrote a new epilogue for it. Copies of the adapted play (published on July 10) were on sale at the theatre door. The other performance mentioned was the "Beggar's Opera" on August 7,⁴ with Lee as Macheath and Miss Hamilton as Polly.

Special performances also took place, apparently every night, during the Race Week (ending September 27). Only the Tuesday's performance (September 23) was advertized.⁵ The play was "The Stratagem", followed by the farce of "The Mock Doctor". Archer was played by Lee and Mrs. Sullen by Mrs. Lee. At these performances places for the Boxes were reserved in the same manner as for the Winter Season.

Lee's Dismissal from the Theatre:

The Winter Season began in November, 1755, and from that/

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1. See Ch. IV. Lee himself is not mentioned by name in any of the cast lists.
 2. Caledonian Mercury, July 8, and Edinburgh Evening Courant, July 8 and 10, 1755. (Scots Magazine, June 1755, p. 320, also).
 3. An amateur?
 4. Caledonian Mercury and Edinburgh Evening Courant, Aug. 5, 1755.
 5. Caledonian Mercury, Sept. 18, and Edinburgh Evening Courant, Sept. 18 and 23, 1755.

that time until January, 1756, things went relatively smoothly. Lee's worries seemed to be over. £200, it is true, was due in March, 1756, but the theatre appeared to be flourishing. Actors were now being engaged for the Season only and not for the whole year. There were no costly visits to England in the summer of 1755. Lee had been afraid that there might be an attempt to seize his property in May, 1755, but none was made. From this he concluded that the protection of his patrons was effectual.

On February 23, 1756,¹ however, some of his patrons, Elibank, Alston, Monboddo, Dalrymple and Maxwell, began to express concern about the £200 due by Lee in March, in case he should be unable to pay and the debt be charged against them. They asked for a statement of the accounts of the theatre, a request with which Lee, from what we know of his character, would be most unlikely to comply. He refused point blank. It is possible that they felt that Lee had spent all the profits of the theatre on alterations and improvements and might profess himself unable to pay the £200 at the appointed time. It is much more likely however that they merely wished to provoke a dispute with him, have him ejected from the management, and bring in West Digges, whom they had now secured from the Theatre Royal, Dublin. In a later/

1. Lee's "Narrative".

later suit (1761-66) a declaration was elicited from Pringle and Burnett that they had purchased the theatre from Lee for £500 and had explained so to him. They had continued Lee as manager, but, as he would not account in a satisfactory manner for the profits, they became dissatisfied with him and dismissed him.

At all events a quarrel took place. Lee was turned out that very night (February 23, before either of the £100 debts were due) and everything was seized. Next day Lee tried to protest and was promptly arrested for debt at the suit of one Burnet, the playhouse tailor, for the sum of £111. His furniture was sold and his children turned out of doors. Twice Lee wrote to Pringle of Alamoor and a reply eventually came from Burnett, Maxwell, Callender and Alston, alleging that the theatre was theirs. It was then that Lee realized the plot against him - that what he had thought was a temporary screen to shield his property from his creditors till he could pay them, was in law a sale of the theatre and its effects. Since he had included much of his own personal property in the inventory (to safeguard it from seizure), this also was taken.

Many people in Edinburgh came to Lee's assistance and by their aid he was liberated, after spending some two months in jail. In July, 1756, he began legal proceedings against Pringle of Alamoor and others. They promptly had him arrested again; he was/

was liberated; arrested a third time; and finally released by Balfour of Pilrig, the Sheriff Substitute. When Lee's case came on in July, one of the defenders (Grant) admitted that he thought the assignment was only a security for the bond of £314. It then came out that not all the gentlemen concerned in the bond were in the assignment, and vice versa. There were, as has been pointed out earlier, two sets of "Gentlemen". The result of the case was "No Process" and there the matter for the time being rested. Lee, realising that in law he had no leg to stand on, came to a settlement with his creditors¹ and left Edinburgh. There were however later repercussions in the law courts. Bruce, the playhouse painter, sued Beatt the manager in 1763 for a debt of £27.8/- and after a long-drawn struggle won his case in 1766.

1756-1757: Winter Season, 1755-56; Summer Season, 1756;

Winter Season, 1756-57; "Douglas"; Summer Season, 1757.

Winter Season, 1755-56:

The Winter Season began in the week ending November 20, 1755,² but on what day and with what plays it is impossible to say. The first recorded performance was on November 25,³ when "The Strag^eagem" was acted. During this Season which lasted until nearly the end of April, thirty-nine performances are/

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1. He alleged that when he tried to call a meeting of his creditors, the newspapers would not accept his advertisement, if the names of Elibank, etc. were in it. He had to have it printed as a hand-bill.
 2. Caledonian Mercury, Nov. 13, 1755.
 3. Caledonian Mercury, Nov. 25, 1755, and Edinburgh Evening Courant, Nov. 22 and 25, 1755.

are known, in two of which the plays are unnamed.¹

Plays: Tragedy and comedy are almost equally balanced, sixteen nights of the former to eighteen of the latter. There are three performances of the chronicle play "Henry VIII", but the proportion of Shakespearean plays (eight out of thirty-seven) is not so high as in some of the earlier seasons. The remaining authors include Rowe, Otway, Southerne, Cibber, Steele, Mrs. Centlivre, Hoadley, and others of the late Restoration and early eighteenth century periods. There were no new productions this season. "Macbeth", on December 13, 1755,² was probably Lee's adaptation and copies of the new edition were on sale at the theatre door.

Performers: Lee had obtained "Additional Performers of Merit."³ These included Mrs. Ward, Mr. Wilder, and "a Gentleman, whose Talents (tho' they might justify some Liberality of Praise) are best satisfied with a modest Recommendation, and, when his Diffidence is expelled by a favourable Reception from the Public, 'tis hoped they will be sufficient to render him very acceptable in what ever Characters he may afterwards appear." Other new names occur as the season continued (including one gentleman "who never/

1. Mar. 4 and 23, 1756.

2. Caledonian Mercury, Dec. 11, 1755.

3. Caledonian Mercury, Nov. 13, 1755.

never yet appeared upon any Stage").¹ Altogether, fourteen actors and seven actresses are mentioned. In addition to Wilder and Fletcher (and of course Lee himself) we find Adams, Glen, Griffith, Master Hamilton, Heyman, Keasberry, Lancashire, Patterson, Salmon, and Torrington. The actresses were Mrs. Barclay, Mrs. Glen, Mrs. and Miss Hamilton, Mrs. Keasberry, Mrs. Ward, and Mrs. Wilder.

After Lee was dismissed in February, 1756, Callender was engaged as business manager and West Digges as acting manager. Because of the custom of not always announcing new actors by name but only as, e.g., "a Gentleman who has not appeared on this Stage before," it is difficult to say when Digges² first performed. The advertisement for March 6, 1756,³ stated that Lord Townly is to be played by a "Gentleman from the Theatre Royal, Dublin, being his second Appearance." As the previous performance took place on Thursday, March 4,³ it is possible that this was Digges's first appearance on the Edinburgh stage.

It is interesting to note that in the first part of the Season, while Lee was still in charge, many of the advertisements bore the familiar notice, "No Gentleman can possibly/

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1. Caledonian Mercury and Edinburgh Evening Courant, Dec. 16, 1755, and Jan. 6, 1756. He was given the part of Lord Townly in the "Provok'd Husband" as his first piece.
 2. He is not mentioned by name till March 27, 1756 (Caledonian Mercury).
 3. Caledonian Mercury, Mar. 4, 1756.

possibly be admitted behind the Scenes, nor will any After-Money be taken." After Callender and Digges took over the management, however, these notices ceased. Presumably Digges preferred, in his first season at least, to keep the old-established customs of the stage.

The usual entertainments of singing and dancing were given throughout the season, Wilder being twice mentioned as a soloist.¹ For "Much Ado About Nothing" on January 24, 1756,² there was a "grand Masquerade Scene." The play of "The Provok'd Wife" was considerably altered for its three performances,³ presumably because exception was taken to licentious passages in it.

As soon as Callender and Digges became joint managers, an alteration was made in the method/purchasing tickets for the "Concerts". No money was taken or tickets sold at the door of the theatre.⁴ Instead tickets were on sale at the Old and John's Coffee-Houses and at the Coffee House in the area of the theatre. This change was apparently made "in order to prevent Frauds." We do not know who was responsible for this alteration, though it may have been carried out at the instigation of the proprietors, who possibly had suspected Lee of defrauding them.⁵

There/

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1. Nov. 25, 1755, and Feb. 19, 1756.
 2. Caledonian Mercury and Edinburgh Evening Courant, Jan. 22, 1756.
 3. Feb. 18 and 21, April 10, 1756. See Caledonian Mercury and Edinburgh Evening Courant, Feb. 17, 19; Apr. 8, 1756.
 4. Caledonian Mercury and Edinburgh Evening Courant, March 4, (and subsequently).
 5. By taking entrance money at the door without disclosing it in his accounts?

There was a disturbance at the performance on March 24,¹ when a number of gentlemen refused to let the play proceed until the acting manager apologised for an advertisement added several times to the playbills. We are not told what this was, though it may have been the change in the methods of selling tickets referred to in the previous paragraph. Its style apparently annoyed the audience, as being "unlike the Stile of a Gentleman, and too insolent to be suffered from a Player." Digges appeared on the stage, protested his innocence, and asked to be excused from naming the culprit. After some further parley the play was allowed to go on.

Another small incident occasioning some confusion occurred at the end of March.² Mrs. Hamilton's son, young Myrton Hamilton, had ~~announced~~ at the end of the performance on Saturday, March 27, that the play for her benefit was to be "Love's Last Shift". In a paragraph in the "Caledonian Mercury" of March 30 Mrs. Hamilton herself declared this an error and it was announced on April 1 that her play (for Saturday, April 3) was to be "Oroonoko". In the same issue however appeared a statement from the manager of the Concert Hall that "it is the Play of the Fair Penitent, which is to be represented there, that Evening, for the Benefit of Master Myrton Hamilton." It is not clear what had happened but she seems to have fallen foul of Digges./

1. Caledonian Mercury, Mar. 27, 1756.

2. Caledonian Mercury, Mar. 30, Apr. 1, and Edinburgh Evening Courant, Apr. 1, 1756.

Digges. Apparently only her son received the benefit and she "was banish'd from the Hall". Her name does not appear in the cast lists for some considerable time.

The last performance of the Season was a special one for the Free Masons.¹ "The Fatal Marriage" was acted and the prologue spoken "by a Brother Mason, properly clothed." The Masons' Anthem was sung at the conclusion by Adams and Wilder and "a grand Chorus by the Brethern."

Summer Season, 1756:

After this the next few weeks were spent in renovating² and redecorating the theatre. A "complete band of Musick" was also provided and the Concert-Hall opened on Wednesday, June 23, 1756,³ with "The Miser" and an unnamed farce as the after-piece. Performances went on for six or seven weeks, August 11 being the last performance. Probably only one play per week was presented (on Wednesdays), as each notice appears twice in the "Mercury" and "Courant", on the previous Saturdays and Tuesdays. Only four performers are mentioned by name, Digges and Stamper, Mrs. Ward and Mrs. Hopkins. The other parts are always "to the best Advantage". A number of players had probably left, as usual, at the end of the 1755-56 Winter Season. The plays/

1. Caledonian Mercury and Edinburgh Evening Courant, Apr. 20, 1756.
2. Including methods "to render the House extremely cool" in the hot weather. This raises an interesting point of theatre ventilation. Theatre Note-book, Vol. 9, No. 2, Jan.-March, 1955, p. 53 and Vol. 9, No. 4, July-Sept., 1955, p. 120.
3. Caledonian Mercury and Edinburgh Evening Courant, June 17 and 22, 1756.

plays presented were: "Hamlet" (2); "The Miser", "Theodosius", "The Provoked Wife", "The Way of the World", "The Boggar's Opera" and "The Suspicious Husband".

For "Theodosius" (June 26)¹ there was "a grand Procession of the Eastern Church in its first Magnificence, with a new Scene and Decorations, together with all the Choruses set by the late ingenious Mr. Lampe." The after-piece (a farce) was a shortened version of "The Taming of the Shrew", copies of which were on sale at the Theatre door. When the "Provok'd Wife" was produced on July 7, a note was added to the advertisement² reminding the public that "all Objections to this Play are entirely removed, as the late polite Audiences, at its Representation in the Winter, are repeated Confirmation of its successful Alterations."

Five further performances were given in the autumn from September 27 to October 2.³ These were for the Race Week. Mr. and Mrs. Love, who reappeared in Edinburgh after an absence of two years, took part in these plays. There was a disturbance during the performance of "Henry IV" (which seems to have taken place on Friday, October 1, and not Thursday, September 30, as advertised). According to the "Scots Magazine"⁴ Digges had refused/

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1. Caledonian Mercury and Edinburgh Evening Courant, June 26 and 29, 1756.
 2. Caledonian Mercury and Edinburgh Evening Courant, July 3 and 6, 1756.
 3. There was no performance on Wednesday, September 29, as there was a "Charity Assembly".
 4. October, 1756, pp. 486-488.

refused to allow the officers of the army to go behind the scenes and they retaliated by noisy interruptions during the play.

Winter Season, 1756-57:

This Session was a long and important one. It lasted from November 18, 1756, to May 12, 1757, and at least sixty performances are recorded. Others probably took place, e.g. between February 2 and 9 and April 6 and 13, 1757. This is by far the largest number recorded and much information about casts, etc. is to be found in the newspapers.

Plays: Twenty-four of the nights were given to comedy and twenty-nine to tragedy; there were four performances of chronicle plays (three of "Henry IV" and one of "Henry VIII") and two of the masque of "Comus". In addition amateurs presented the "Gentle Shepherd" once (November 23)¹ in the Taylors' Hall. Shakespeare occupied eleven evenings. There was a fair sprinkling of Restoration plays, e.g. "The Spanish Friar" (2), "The Provok'd Wife" (2), "Love for Love" (2), and "Venice Preserv'd". The eighteenth century pieces were mostly those popular in preceding years, such as, "Tancréd and Sigismunda", "The Busy Body", "The Miser", and "The Fair Penitent". Apart from Home's "Douglas" (which will be dealt with separately), the only new production was Garrick's version of Shakespeare's "Tempest".² There were one or two new after-pieces, for example/

1. Caledonian Mercury and Edinburgh Evening Courant, Nov. 18, 1756.
2. With music by J.O. Smith. (Drury Lane, Feb. 11, 1756).

example, Smollett's "Reprisal".¹

Performers: Twenty-two are named, including a Mr. Sadler, who was a vocalist rather than an actor. Thirteen are men, Davenport, Dawson, Digges, Duncomb, Fox, Heyman, Holland, Lancashire, Master Lewis, Love, Ryder, Stamper, and Younger. The women are:- Mrs. Davenport, Mrs. Dawson, Mrs. Hopkins, Mrs. Love, Miss Ryder, Mrs. Stamper, and Mrs. and Miss Ward.

The new acting manager, West Digges, was a man of great enthusiasm and energy, as is shown by a perusal of the newspaper notices and the names of the plays presented. Before the "Douglas" run had ended, he advertized "the new Opera of the Tempest, composed by Mr. Smith".² The original songs and grand overture were included and new scenery painted, with a perspective representation of the ship, rocks, ocean and so forth. The stage was entirely darkened for the representation of the storm, the candles not being lit till after the first act. For the preparation of scenery, etc. the theatre was closed for several days. Printed copies of the songs as sung in the opera, were sold at the door of the Theatre.

On January 10, 1757, the masque of "Comus" was performed, with "various new Embellishments", but the audience was very poor. So/

1. First performed at Drury Lane on Jan. 21, 1757.
2. Caledonian Mercury, Dec. 21, Edinburgh Evening Courant, Dec. 18, 21, and 25, 1756. It is uncertain whether this play was performed twice (on Dec. 27 and 28) or only once (Dec. 28). No Gentlemen were admitted behind the scenes.

So much so, that an anonymous letter in the "Courant"¹ on the following Thursday complained bitterly of this neglect of "so excellent a dramatic Entertainment" and recommended a visit to the Theatre when a repeat performance took place on January 15. The letter is a long one and, though lavish in its praise of the play and its author, looks rather like a "puff" for a repeat performance of a piece to which there had unfortunately been a strong counter attraction when it was first played on the Monday night.

"Love for Love" was advertized for January 29, 1757,² and, as it had given some offence before, several expurgations were made, including the removal of a short scene, in order to render it "as unexceptionable and decent as any Dramatick Work whatever."

As was customary, songs were given in the course of the plays and between the acts.³ Sadler seems to have been the chief vocalist. In this Season Digges had two benefits. This was "by Agreement, in Part of Profits,"⁴ He chose February 2 ("King Lear") and March 2 ("Henry IV, Pt. 2"). Though no explanation is given, Mrs. Ward appears to have had two benefit nights also. The first was on February 26 ("Venice Preserv'd") and the second on March 24 ("Alzira"). On April 6⁵ an unusual benefit performance took place "for the improvements in/

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1. Jan. 13, 1757. Many of his friends had gone to "a most frivolous and unprofitable Amusement".
 2. Edinburgh Evening Courant, Jan. 27, 1757.
 3. Edinburgh Evening Courant, Jan. 20 and March 26, 1757.
 4. Edinburgh Evening Courant, Jan. 25, 1757.
 5. Caledonian Mercury, Apr. 5, and Edinburgh Evening Courant, Mar. 31, Apr. 2 and 5, 1757.

in the Canongate, and to ease widows, orphans, and other people who may be found unable to pay their proportion of the expence of the same, and also to increase the funds for maintaining the lights." For this performance all tickets (pit, boxes, and gallery) cost 2/6d. Similar rates were charged for several other benefit performances this Season, e.g. Mrs. Ward's on February 26 and Mr. Thomson's on March 16.

A last interesting point in this Season is that for the production of "The Albion Queens" on April 20, 1757,¹ the characters were "to be all dressed in the dresses of the period", i.e. the times of Mary, Queen of Scots. The earliest tentative attempts at historical accuracy in costuming were being made in the London theatres around the turn of the century² and it appears that Digges was adopting this practice for occasional plays in Scotland as well. How accurate these costumes were can only be guessed.

Home's "Douglas":

The highlight of the 1756-57 Winter Season was, of course, the productions of John Home's "Douglas". This original play by a Scots author (and minister also) was a memorable event on the Edinburgh stage. "Douglas" and all the storms which arose from its production have been adequately dealt with elsewhere,³ and/

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1. Edinburgh Evening Courant, Apr. 12 and 19, 1757.
 2. See Allardyce Nicoll, History of English Drama, Vol. II, p. 414.
 3. In, e.g., A.E. Gipson, "John Home", (Idaho, 1917). This gives a detailed survey of the pamphlets and other literature arising from the performances of "Douglas". See also Mackenzie, "Life and writings of John Home", (1822); "Scottish Art and Letters", Feb. - Apr. 1902, pp. 17-29; "Notes and Queries", Sept. 13 and 20, 1941, clxxxi; etc.

and there is no need to go over again all the details of the long-drawn pamphlet warfare and Presbytery proceedings, which culminated in Home's resignation of his charge.

"Douglas" had the unprecedented number of thirteen performances¹ during its first season. Its premiere was on Tuesday, December 24, 1756, and it was repeated on each of the next five playing nights, Dec. 25, 26, 27, 28, and 29. The second performance (i.e. December 25) was apparently unknown to Dibdin and other writers on the Scottish stage. Information about it comes from a playbill² in the National Library of Scotland which gives the date and the cast. Digges spoke the Prologue and Mrs. Hopkins the Epilogue. The bill then continues, "The play will be performed every night this Week and no more this Season: And as a Report has prevailed that there are no Places in the Boxes to be had, this Notice is given, that there are Upper Boxes to be let for this Night and Thursday and some of the lower Boxes, as well as Upper are unlet for Friday and Saturday. As many Gentlemen have at Times requested Entrance into the two small Balconies upon the Stage, over the Stage Door; Notice is hereby given, that the Decency of the Drama absolutely obliges such Liberty to be refused to any one, since by it the Scenes/

1. See Caledonian Mercury, Dec. 4, 9, 16, 18, 21, 1756; Feb. 8, 12, Mar. 15, Apr. 12, 26, 1757. Edinburgh Evening Courant Dec. 4, 9, 11, 16, 18, 21, 23, 1756; Feb. 8, 12, 19, Mar. 15, Apr. 12, 26, May 10, 1757.

2. H.1.a.15.

Scenes may possibly be interrupted The Doors to be opened at Five, and to begin precisely at Six O'Clock."

When "Douglas" was next performed (February 9, 1757), "material Alterations"¹ had been made by the author. These alterations were retained in the remaining six presentations (February 14 and 21, March 15, April 13 and 27, May 11, 1757). In its productions this Season the cast was: Douglas, West Digges; Lord Randolph; Younger; Glenalvon, Love; Norval, Heyman; Lady Barnet (later changed to Lady Randolph), Mrs. Ward; Anna, Mrs. Hopkins. Between the acts "select pieces of old Scots Music" were played.

Digges had prepared the ground for the "Douglas" run very well² and the play was enthusiastically received. A letter appeared in the "Caledonian Mercury" of December 18, 1756, interesting, as Dibdin points out,³ not only as being a piece of contemporary criticism, but also from its extreme length. It is difficult to decide how sincere this criticism is, as it is by no means impossible that it was another "puff" by Digges.

Summer Season, 1757:

After the long Winter Season there was an interval of about seven or eight weeks before the Summer Season began, apparently on June 25. It lasted approximately eight weeks, continuing/

1. And, on Apr. 13, 1757, "with Alterations as represented on the English Stage."
2. E.g. "Caledonian Mercury, Dec. 4, 1756."
3. "Annals of the Edinburgh Stage", pp. 89-90.

continuing through July and most of August and ending with six performances in the Race Week of August 15-20. For this Season there is available, in addition to the notices in the "Caledonian Mercury" and "Edinburgh Evening Courant", a list of performances taken from the original playbills in a volume entitled "Fragmenta Scoto-Dramatica".¹ This book supplies information of nearly all performances from June 25, 1757, to May 20, 1758.

As a result we have details of more performances this summer than are usually found. Twenty-two in all are listed. The plays need little comment. Two of them, Steele's "Tender Husband" and Rowe's "Lady Jane Grey" reappear after a long absence from the Edinburgh stage.² "Douglas" had two more performances, Messrs. Layfield and Aiken replacing Heyman and Younger in the cast. Four of the actors appear to have left (Duncomb, Fox, Heyman, Younger) and were replaced by Aiken, Kniveton, Layfield and Osmond. Of the actresses, Mrs. Davenport, Miss Ryder and Miss Ward are not mentioned, but Mrs. Hamilton's name reappears in the casts.³

Special mention is made of the scenery for some of the plays. "Douglas" had the stage on both sides and back "decorated/

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1. "Fragmenta Scoto-Dramatica, 1715-1758", (Ed. Maidment?) Edinburgh, 1835.
 2. July 4 and Aug. 5.
 3. Her name had been absent since April, 1756, when the trouble referred to above arose over her benefit.

"decorated with an entire new Wood Scene,"¹ This and "an additional Decoration in the last Act" were both painted by Monsieur de la Cour,² who also prepared scenery for "The Siege of Damascus" (a "Scene of an Encampment")³ and presumably for other plays. This William de la Cour was a well-known painter of the period. He painted scenery for the theatre in Newcastle and Glasgow and settled in Edinburgh in 1757. He died in 1767. That Digges employed him is one more indication of his enterprise and determination to cater for the public. During the production of "Romeo and Juliet" on July 21,⁴ there appear to have been elaborate stage-effects - a grand "Masquerade Scene" in Act II, a funeral procession "in the Romish Form, entirely new", at the end of Act IV, and an organ erected to accompany the solemn dirge which Signor Pasquali had composed.

There was another attempt at authentic costuming this summer in the play "Lady Jane Grey". We are told in the notice in the "Courant"⁵ that new dresses were made for this play, "as the Characters are to be dressed in the habits of the Times."

When Congreve's "Double Dealer" was acted (by public demand) on August 17,⁶ care was taken "to omit every offensive passage, so that the public may be assured it is rendered as decent,/"

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1. Edinburgh Evening Courant, July 23, 1757.
 2. See "The Scottish Bookman", Vol. I, No. 5 - January, 1936.
 3. Edinburgh Evening Courant, July 30, Aug. 4, 6, 13, 16, 18, 1757.
 4. Caledonian Mercury, July 19, 1757.
 5. Aug. 2, 1757.
 6. Caledonian Mercury and Edinburgh Evening Courant, Aug. 13 and 16, 1757.

decent, and as unexceptionable, as any entertainment whatsoever." It may be deduced from this and one or two similar references to expurgated plays in previous Seasons¹ that objections had been raised by Edinburgh audiences to the more licentious passages in some of the Restoration plays performed.

1757-1758: Winter Season, 1757-58: Digges's Quarrel with the Musicians; His Dismissal from the Theatre and Separation from Mrs. Ward.

Winter Season, 1757-58:

This Season opened² on November 26, 1757, and ended the following May - a run similar in length to the previous Winter Session. The most remarkable feature is the large number of plays recorded - no fewer than eighty-nine. All of them occur in the playbill excerpts in the "Fragmenta Scoto-Dramatica". Only nine appear in either or both of the newspapers. Had it not been for the fortunate preservation of these playbills in print, our only knowledge of the dramatic activity of this Season would be restricted to these nine performances.

The opening was prefaced by an announcement on November 12, 1757,³ that, in consequence of repeated requests, subscription tickets (limited to fifty) were available at two guineas each.⁴ These gave admission to thirty performances (excluding benefits), beginning from November 26. This proposal was later⁵ expanded to include/

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1. E.g. "The Provoked Wife".
 2. The theatre had been redecorated. Edinburgh Evening Courant, Nov. 29, 1757.
 3. Edinburgh Evening Courant.
 4. The ordinary prices were still 2s.6d. for the Pit and 1s.6d. for the Gallery. Edinburgh Evening Courant, Nov. 22, 1757.
 5. Edinburgh Evening Courant, Nov. 24, 1757.

include tickets for the whole Season, price three guineas each, and earlier tickets could be changed for full tickets on payment of an extra guinea.

Plays: Since the record for this season is virtually a complete one, it will be profitable to examine the performances in more detail than has been possible hitherto. There were ninety performances and thirty-nine different plays. Tragedy secured twenty-six of the acting nights, comedy and farce fifty-seven. Six performances were devoted to chronicle plays ("Henry IV" Pt. 1-four, "Henry VIII-one, and "King John"-one). When we consider the types of drama, we find that Elizabethan plays occupied thirty-four nights,¹ Restoration pieces were presented on twelve occasions and the remaining forty-three were the popular 18th. century plays by authors such as Steele, Cibber, Mrs. Centlivre, Fielding, Gay, Hoadley, and Hill.

The most popular plays were "The Gentle Shepherd" and "Rule a Wife and Have a Wife" with eight performances each, "Agis", "Douglas", "King Henry IV" and "The Beggar's Opera" each ran four times, and "Richard III", "Romeo and Juliet", "The Conscious Lovers", "The Provoked Husband", "Love for Love" and "The Foundling", three times. All the others had either one or two performances. The only new play was Home's "Agis", which was given first on March 4, 1758,² about a fortnight after its/

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1. Of these Shakespeare had 22, and Fletcher's "Rule a Wife" 8.
 2. For this Mrs. Ward postponed her benefit from March 4 to March 11. See "Fragmenta Scoto-Dramatica" under Feb. 28. "Agis" was published on Mar. 14 (Edinburgh Evening Courant, Mar. 14, 1758).

its premiere at Drury Lane.¹ It did not however achieve the same success as "Douglas". Apart from Shakespeare, from whom eleven different plays were chosen, almost all authors are represented by only one or two pieces. Farquhar is an exception with three ("The Constant Couple", "The Beaux' Stratagem", "The Recruiting Officer").

Performers: As most of the play references occur only in the "Fragmenta Scoto-Dramatica", which seldom gives more than the two or three leading characters in the cast, we cannot find out much about the players this season. Eight actresses are mentioned. In addition to Mrs. Ward, Mrs. Love and Mrs. Stamper, Mrs. Hamilton was still taking minor parts, and, on two occasions² at least, major ones, when the leading actresses were indisposed. A new performer, Mrs. Mynitt, met with an accident in her coach just before the season opened³ and consequently could not make her first appearance until December 5, 1757.⁴ The others consisted of Mrs. Davenport⁵ and Mrs. Salmon, together with a new actress, Miss Dennison, who played minor roles. The names of sixteen men/

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1. Feb. 21, 1758. See also Caledonian Mercury, Jan. 5, 1758.
 2. Nov. 26 and Dec. 3, 1757. See "Fragmenta Scoto-Dramatica" under those dates.
 3. "Fragmenta Scoto-Dramatica", Nov. 26, 1757.
 4. Ibid. Dec. 5, 1757.
 5. Mrs. Davenport apparently taught dancing in Carrubber's Close and had been for several years in the King's Opera House, London. (Caledonian Mercury, Apr. 20, 1758.)

men occur, the most important being Brown,¹ Digges, Lancashire, Love, and Stamper. The remaining eleven, acting mostly in subsidiary parts, included Layfield, Holland, Parsons, Kniveton, Alridge, Master Hamilton and Master Lewis. From the "Fragmenta Scoto-Dramatica" too we learn that Riddle was the stage carpenter and Holland and Philips² box-keepers. The names of nine doorkeepers are also given. For plays with large casts (with crowd scenes, etc.) probably some of these men took small parts.

Miscellaneous entertainments were provided as usual, e.g. a country dance after the "Beggar's Opera" on November 26, 1757,³ and a new pantomime ballet called "Les Meuniers de Prusse" after "Romeo and Juliet" on December 17.⁴ When "Macbeth" was given in December⁵ the characters were "entirely new dressed, after the manner of the ancient Scots." Another attempt at authentic costuming was planned for "The Orphan of China", which was announced as being in rehearsal on March 9, 1758.⁶ "The whole of the Stage," says the "Mercury", "will be decorated for the Occasion in the Chinese Taste, and the Dresses will be entirely new, in the Form of that Nation." In point of fact⁷ that play was not acted in Edinburgh until February, 1759, i.e. the/

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1. Late manager of the theatre in Bath. Edinburgh Evening Courant, Nov. 29, 1757.
 2. Philips was also clerk to the Theatre.
 3. Edinburgh Evening Courant, Nov. 22, 1757.
 4. Edinburgh Evening Courant, Dec. 15, 1757.
 5. "Fragmenta Scoto-Dramatica" under Dec. 26, 1757.
 6. Caledonian Mercury.
 7. It is interesting to note, that this play (a translation from Voltaire by Arthur Murphy) was presented at Drury Lane on Apr. 21, 1759, i.e. two months after its appearance in Edinburgh. It was published in 1759.

the next Winter Season. The characters of "The Gentle Shepherd" were also correctly costumed "in the Scots dresses". From these examples we can see Digges's determination to keep abreast of the times and experiment with the new developments in the London theatres.¹ De la Cour too was retained as scene painter. One of the plays for which he painted scenery was "Twelfth Night."

In this season mention is made of the rowdyism displayed by the footmen in their gallery. Interruptions, cat-calls, and general uproariousness were, of course, commonplace in the London theatres in this and the preceding century.² Little is known of the state of affairs in Edinburgh, although (as has been noted above) occasional riots and disturbances had taken place. We can presume that the gentlemen and their servants who had attended London playhouses, no doubt brought English customs north with them. On this particular occasion (February 9, 1758)³ Digges apparently decided to take a firm stand and he announced that "The extreme Offence which the footmen in their gallery give almost every night to the audience, by the incessant noise, and other abuses of the indulgence allowed them, has compelled this public notice, that on the first disturbance of any/

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1. See A. Nicoll, "History of English Drama", Vol. III, pp. 367-8.
 2. See A. Nicoll, "History of English Drama", Vol. I, pp. 16-19, Vol. II, pp. 11-17, and 411, and Vol. III, pp. 5-12.
 3. "Fragmenta Scoto-Dramatica". This incident foreshadows the "High Life Below Stairs" riot of 1760.

any sort, which shall happen in that place, the gallery shall be ^hut up, and no servant shall be admitted gratis, into any part of the house, on any account whatsoever."

The winter season closed with a run of "The Gentle Shepherd" of which eight consecutive performances were given.¹ This seems to have been an attempt by Digges to provide a grand show-piece for ending the season. The performers were specially dressed in Scots dresses and the "Mercury" and the "Courant"² remark that "the utmost care and application has been taken to learn the Scots dialect in this piece as perfectly as possible, that the beauty of this excellent pastoral may receive as much justice, as is in the performers power to give it." Inability on the part of English actors to deal adequately with the Scots dialect of "The Gentle Shepherd" had been a great drawback to the success of previous productions. Often local actors had had to be employed for some of the parts. On this occasion Jackson³ says that at least four of the cast did not belong to the Company.

Digges's Quarrel with the Musicians:

During the spring of 1758 a dispute arose between Digges and his orchestra. The story is told in a number of "Papers"⁴ in the "Fragmenta Scoto-Dramatica". The musicians alleged that they/

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1. Apr. 29 - May 20. The last playbill in the "Fragmenta Scoto-Dramatica" adds "The House will be rendered extremely cool".
 2. May 2, 1758.
 3. See Jackson: "History of the Scottish Stage" (1793), p. 311.
 4. Seven in all, three from the musicians, one from Digges and two from his supporters, and an Epilogue in verse.

they had agreed with Digges to play in the theatre for a certain wage. Digges however fell badly into arrears with pay and they pressed him a little more strongly. Meeting with abuse they refused to play until the arrears were paid and informed Digges and Callender that they would give up their jobs permanently unless they received their due wages. At this, since the audiences were protesting at the lack of music, Digges and Callender publicly announced in the theatre that the musicians alone were to blame for this state of affairs and sent a note to Reoch, one of the chief musicians, that unless he and the others reported for duty forthwith,¹ their back money would be forfeited.

To these allegations Digges replied that early in 1758 certain of his patrons had requested a performance of "The Beggar's Opera" for a night on which one of the musicians, named Marine, had a benefit² advertized in St. Mary's Hall. Marine, annoyed at Digges for announcing a play on that particular night, coerced all the other musicians to attend his benefit and even, Digges declared, had the effrontery, when the play was announced, to assure the pit and boxes, that as the musicians were employed by him (Marine) for that night, no music would be provided in the theatre. After that frequent disputes/

1. March 21, 1758.

2. Solely a musical concert, of course. (Feb. 21, 1758).

disputes of a trifling nature arose. On one occasion, when one week and four days' pay was due, Marine and Thomson, during the performance of a play,¹ sent a message to Digges to the effect that they would not play in the farce² which followed the play, unless they were paid immediately. As this action arose more from malice than necessity, Digges summoned Marine and Thomson, paid them in full, and dismissed them from the theatre. Before the next play took place, five of the remaining musicians, Reoch, Napier, Smiton, Mengersland, and Kearcher, informed Digges that they would not perform in the theatre again unless Marine and Thomson were reinstated and their arrears paid later that week. Since Digges thought that this theatrical strike was intolerable, he sent them a note (mentioned above) in which he declared their money forfeit, unless they did their duty and further informed them that Marine and Thomson had been discharged for impertinent behaviour. Then the musicians, said Digges, prevailed on nearly every other musician in Edinburgh to refuse to play in the theatre. Digges could only find one who was willing to play and he asserted that the musicians spread rumours in Edinburgh about his possible insolvency and meditated "midnight Departure" from the city. Digges maintained that he had not only/

1. Probably Mar. 15, 1758.

2. "Chrononhotonthologos".

only regularly paid the musicians their salaries, but had also continued these in full during any absence through illness. The sole cause of the dispute, he said, was "an unjustifiable pretension to power" on the part of the musicians.

The musicians immediately issued a rejoinder¹ with a wordy preface in which the dispute was magnified out of all proportion to its importance. They gave further details of the origin of the controversy and asserted that Marine, whose benefit had already been arranged for Tuesday, February 21, had asked Callender for arrears of pay. Callender refused the request, adding in a spiteful tone that he might possibly put on a play on February 21,² and when this announcement was in fact made by one of the actors on February 20,³ Marine begged the audience to be excused attendance, as the players were already engaged for his concert. The musicians further declared that their agreement was for playing at three performances per week and they played at additional ones only if they had no other commitments. Though Digges asserted that only one week and four days' pay was due, there was in reality a sum of £24 arrears. Moreover Digges had promised to pay them punctually every Saturday and in this he had failed. When several/

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1. Apr. 7, 1758.
 2. Tuesday was not a normal playing night. Only once in the season (Jan. 3) had a play been performed on a Tuesday before this.
 3. The usual custom was for an actor to announce at the end of the performance the date and name of the next play.

several messages to Digges and Callender produced no payment, Marine and Thomson were deputed by the rest of the musicians to intimate to Digges that, unless the money was paid, they would not continue playing. This was not done by Marine and Thomson on their own initiative but was the united action of all. It did not take place just before a musical farce.¹

The musicians also alleged that Digges was in arrears with his payments to the actors and on Monday April 3,² Mr. and Mrs. Love refused to act unless they were paid. No rumours had been spread about Digges's character or solvency, nor were any other musicians in Edinburgh coerced into not playing at the theatre. If people did not trust Digges, they said, he had only himself to blame. Suits for non-payment of debt were even then pending at the Sheriff Court. Finally the musicians reminded Digges that their concerts were legal, but his theatrical exhibitions were not. Since they afforded him a screen from legal prosecution, they deserved better treatment at his hands.

In answer to this exposition a fourth "paper"³ appeared, in which the clerk of the theatre, Philips, testified that the full sum due to the musicians was £7.9.6d. and Love declared that/

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1. This farce ("Chrononhotonthologos") was not an especially musical piece.
 2. Love denied this later but it is significant that there was no play on Monday, Apr. 3, though there was one on Tuesday, Apr. 4.
 3. Apr. 8, 1758.

that he had never refused to act until his arrears were paid. Ten of the actors¹ made a similar statement, adding that they were never more than ten to twelve days in arrears with pay.

The musicians in refutation of Philip's testimony, then published a full statement of their accounts, showing a total of £25.15. Od. arrears,² which included a sum outstanding since the end of the 1757 Summer Season. They also reiterated other points previously made.

The remaining two "papers" contain respectively a statement from "The Public" in support of Digges, and an Epilogue, "written and intended to be spoke, at the Concert Hall, on Monday, April 10, 1758, by Mr. Stamper."

From this it is abundantly clear that the dispute was little more than a paltry squabble over arrears of pay. Both sides attached to it a highly exaggerated importance. It seems probable that Digges was in no great hurry to pay his musicians their wages at any time and arrears had mounted up steadily. The announcement of a play on Marine's benefit night (a Tuesday, not a normal playing night), which was the "casus belli", was suspiciously like spite on Digges's part to revenge himself on Marine, and it would be quite in keeping with what we know of Digges from other sources. By mid-April the quarrel/

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1. Stamper, Parsons, Mynitt, Tymms, Hayes, Kniveton, Holland, Dawson, Lancashire, Alridge.
 2. From this we learn that Reoch was paid at the rate of 4/6 per night, Thomson 5/-, Napier and Smeitton 3/-, Kercher 4/-, Marine 5/-, Stewart 4/6, and Muggersland 2/-.

quarrel was more or less patched up. It will be noticed that this disagreement resembles in many ways Lee's dispute with his musicians three years before - the arrears due the musicians, their demands for payment, the extra play put on perhaps out of malice, and the Musicians' strike. Reoch and Steuart also, the cause of the trouble in 1755, were still apparently performing in the playhouse.

Digges's Dismissal from the Theatre and Separation from Mrs.

Ward:

There was a Summer Season this year but the newspapers have no information whatever about it. There is one vague reference in a letter¹ of Mrs. Ward's to Digges of a performance of "The Gentle Shepherd" and that is all. It cannot have been particularly successful, for Digges appears to have been constantly quarrelling with Callender and Beatt (he had recently joined in the management with them). Eventually Beatt and Callender became joint managers of the theatre and Digges was dismissed towards the end of August, 1758. Mrs. Ward had left Edinburgh earlier (in May) at the end of the 1757-58 winter season and had gone to Liverpool. It is from a series of letters,¹ twenty-seven in number, which she wrote to Digges from there that we obtain most of our information about Digges's dismissal and his separation from Mrs. Ward.

The/

1. "Letters which passed between Mr. West Digges, Comedian, and Mrs. Sarah Ward, 1752-59" (Edin. 1833). This is No. 15, dated July 27, 1758. All the letters are from Mrs. Ward to Digges.

The first letter is dated June 1 and the last August 31.¹ Much in them is purely personal and much irrelevant, but nearly every letter has some little item of theatrical interest. In the first² she was still on the most intimate terms with Digges. Beatt had arrived in Edinburgh but the Summer Season had not yet started. Then came a chance of an engagement for Mrs. Ward in Ireland.³ By the sixth⁴ letter we get the first indications that Digges and Callender were not seeing eye to eye. The news that Digges, Callender and Beatt were to be joint managers of the theatre⁵ made Mrs. Ward a little alarmed and suspicious. She told Digges of offers made to her and expressed her desire to be away from Edinburgh for one Season at least, as "it would be more for our advantage."⁶ She obviously desired, however, to return to Edinburgh, once they had felt her loss and provided her future and that of Digges were secured. All the time she was sounding various actors and actresses in Liverpool to find out if they could be engaged for the theatre in Edinburgh. By the eleventh/

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1. Nos. 7, 8 and 14 are dated 1753. This must be a mistake for 1758.
 2. June 1, 1758.
 3. June 5, 1758.
 4. June 17, 1758.
 5. June 22, 1758. Apparently something had gone wrong before, for she asks him to take care that "your articles are more firm then the last." She returns to this point in No. 12 (July 13).
 6. June 28, 1758.

eleventh letter¹ she admits that it was proving a difficult quest. "I fear, my dear," she said, "you will not be able to get any performers in England that is worth haveing; and those that are, will not go to Scotland for so short an engagement as five months: I think if you could get Hopkins again, you'd be in the right, but let Callender write; nor do I think Mrs. Crofts would be a bad addition, and the man may be useful. I doubt not but Mr. Ryder would be glad to return, could you fall upon any means to bring it about. They^e are all some ware in the country of Ireland."

In her next letter² there is a hint of the beginning of the estrangement between Digges and herself. "Your last (letter)," she says, "is so far different from that, that I am really at a loss to know what you would have me to do let us not act like children. We ought not at our time of life to be so unsettled in our resolutions ..." She went on to ask Digges to be very careful in signing any contract with Callender and Beatt and to safeguard his position by examining the agreement between them and the proprietors.³ Actors' contracts for a few months, she declared, were useless; nine months was the minimum period which good players needed. She suggested securing Newcastle,⁴ playing/

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1. July 6, 1758.
 2. July 13, 1758. Digges had apparently asked her to write to Callender, asking for a higher salary, and when she did so, changed his mind and blamed her for it.
 3. "Take care ...", she says, "that there is not the least clause by which we may again lose our property."
 4. She proposed Newcastle Sept. 12 to Dec. 12, Edinburgh Dec. 12 to April 12, and Glasgow for the remainder of the time.

playing there for three months, then returning to Edinburgh for a further four months, thereafter going to Glasgow for a month; this with travelling time would make up the nine months, from September to May. For such a nine months' tour she proposed obtaining the services of Mrs. Green, Mrs. Hopkins, and Mrs. Crofts.¹ Other possibilities were suggested in her next letter,² Mrs. Donaldson, Mrs. Daly, Miss Ibbot, Mr. Dexter and Mr. King. Apparently she wrote separately to Beatt and Callender in the same tenor, for on July 27 in reply to a letter from Digges, she told him that a nine months' engagement without Newcastle and Glasgow was impossible; for her own part she was not prepared to do a short Season in Edinburgh and then, like strollers, give short performances in a number of towns. In Callender's answer to her letter to him (which, as it appears, Digges did not approve of) a twelve months' engagement was suggested. Mrs. Ward, remembering that this was Lee's ruination and preferring in any case three months of the year to herself, thought little of this idea³ and still less of the actors⁴ Callender proposed to get.

By now it was the beginning of August and Digges was still/

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1. She refused point blank to play with Love or Mrs. Mozeen, both of whom Callender suggested.
 2. July 17, 1758.
 3. July 31, 1758.
 4. He suggested a Mr. Brown and a Mr. Smith.

still having periodic quarrels with Callender and Beatt. Mrs. Ward, though keen to play in Edinburgh with Digges, was not ready to do so at any price¹ (yet at least) and, if a satisfactory agreement with Beatt and Callender could not be reached, was prepared to go to London after her Liverpool Season was over. From Letter No. 19² we gather that Digges had been offered three guineas per week for the Summer Season and had refused. Mrs. Ward, her time at Liverpool now running short, pressed Digges for both their sakes to come to a firm agreement with his brother managers; two guineas or even a guinea and a half added to her former salary would suffice her. Her advice seems to have been disregarded. Beatt and Callender refused³ her demand of two guineas per week till the opening of the Season. As Digges seemed determined to remain in Edinburgh, Mrs. Ward pleaded with him either to affect a reconciliation with Beatt and Callender or else let her seek her fortune in other quarters.

By August 17⁴ she was prepared to re-engage for the Edinburgh and Newcastle Seasons at her old salary of four guineas per week, but Digges alleged that Beatt and Callender told him she/

1. Aug. 3, 1758.

2. Aug. 10, 1758. Digges and Mrs. Ward had apparently had four guineas between them in the previous two summers. He was now offered three guineas himself (five if there were two plays) and a share in the Race Week profits.

3. Aug. 14, 1758.

4. Letter No. 21.

she had demanded five. This she vehemently denied. From her letter of August 19¹ we see that the quarrelling between Beatt, Callender and Digges was still continuing and now Digges was blaming Mrs. Ward for a great part of the trouble. A fair conclusion however seemed to have been reached a few days later, for Mrs. Ward wrote on August 24,² "I am extremely happy that every thing is made up, and that I hope a little more than three weeks will bring me safe to the arms of my ever dear Mr. Digges."

On this Digges now blamed Mrs. Ward for accepting Beatt's offer too quickly, thereby losing the two guineas per week which he had after all managed to obtain for her. She protested³ that she had done this for the best. As he did not want an engagement out of Edinburgh, she had given up all hopes of one also. The two guineas per week were however offered to her by Beatt and Callender themselves in a letter to her, and Mrs. Ward was making preparations⁴ to travel north, when the blow fell and Digges informed her that all was over between them. Her final letter⁵ is a lengthy one and is purely personal. The shock of Digges's action seems to have hit her hard. It is difficult to say whether or no Digges had this separation in mind/

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1. Letter No. 22.
 2. Letter No. 23.
 3. Aug. 24, 1758.
 4. Aug. 31, 1758.
 5. No. 27.

mind from the time that Mrs. Ward left Edinburgh in May. We do not of course know the circumstances under which she went to Liverpool. The tone of her early letters shows no sign on her part of an eventual parting. We must remember that only one side of the correspondence has been preserved and this prevents the full story from being obtained. There is little doubt that Digges, whatever his abilities as an actor and manager, had no very high moral standards.¹ Vain and selfish, he was seldom out of debt and his (temporary)² abandonment of Mrs. Ward does not seem to have given him many twinges of conscience.

1758-1761: Winter Season, 1758-59: Summer Season, 1759:

Return of Digges and Disagreement with Beatt: Winter Season,

1759-60: Winter Season, 1760-61.

The details of what happened in Edinburgh from June to August, 1758, are unfortunately not known to us. The outcome was that Beatt and Callender became joint managers of the theatre and Digges was discharged. The Winter Season of 1758-59 opened on November 13 or 14³ and continued until April, 1759. Not a great deal of information is to be found in the newspapers of the day. Seventeen performances in all are recorded, in two⁴ of which the name of the play is not given. Many more, of course, /

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1. See, e.g., Lee Lewes: "Memoirs", (London, 1805), Vol. III, pp. 44-47: "Anecdotes and Egotisms of Henry Mackenzie" (Ox. Un. Press, 1927) pp. 194-5, etc.
 2. They were reconciled that same year, not long afterwards!
 3. Edinburgh Evening Courant, Nov. 11, 1758, says "Tuesday the 13th", but Tuesday was the 14th.
 4. March 3 and March 30, 1759.

course, must have taken place. "The Coquets", for example, was apparently acted twice, though no definite date is given for even one performance in "Mercury" or the Courant."¹ "The Orphan of China" had at least three performances, but only the third night (De la Cour's Benefit)² is advertized.

Plays: Only two of the fifteen plays are tragedies, "The Earl of Essex" (2) and "The Orphan of China". "The Earl of Essex" is referred to as "the new tragedy ... never performed here."³ If this is correct, probably Brooke's play⁴ was meant, which, it may be observed, was produced in Dublin in 1750 and in Drury Lane in 1761. Mention has already been made of the "Orphan of China", which appeared in Edinburgh more than two months before its first presentation at Drury Lane. The remaining thirteen plays are comedies of various kinds, e.g. "The Conscious Lovers", "The Beggars' Opera", "The Rehearsal", and "The Merchant of Venice". Lady Houston's comedy of "The Coquets" was another new production this Season. This play, which was according to Inglis,⁵ "chiefly a translation from T. Corneille," and never printed, seems to have been/

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1. It is said to be "in Rehearsal" on Feb. 10, 1759.
 2. He was still scene-painter.
 3. Edinburgh Evening Courant, Dec. 9, 1758.
 4. Henry Brooke (1703-83). There were three earlier plays of the same name, one by John Banks (1681) one by James Ralph (1731) (an alteration of Banks's play), and one by Henry Jones (1753).
 5. "The Dramatic Writers of Scotland", p. 56. See also, A. Nicoll, "History of the English Drama", Vol. III, p. 273.

been presented in Scotland only, and "after being twice acted, it was damned by the audience."¹ Boswell wrote the prologue.

Performers: The names of only three actresses appear, Mrs. Couper, Mrs. Mozeen, and Mrs. Price, and no actors, save the "star", Samuel Foote, who paid a three-week visit to Edinburgh in March-April, 1759. A number of other performers, new to Edinburgh, had been engaged by Beatt and Callender, but their standards of acting were not very high, if we can believe Tate Wilkinson.² Cook, Aicken, Gates, Fitzmaurice, Mrs. Price, Mrs. Mozeen and Mrs. Fitzmaurice, are the names mentioned by him. Of these Aicken seems to have been the most outstanding. He had already been in Edinburgh in the Summer Season of 1757.³

The great event of the Season was, of course, the visit of the well-known comedian and writer of farces, Samuel Foote, from March 15 to April 7, 1759.⁴ Foote had run into financial difficulties in London during the winter of 1758-59 and, hoping to recover from his losses, hit on the idea of a trip to Edinburgh and wrote accordingly to Callender to enquire the prospects. Callender jumped at the chance of a visit from Foote, whose capabilities he knew and whose name would be a great drawing power/

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1. "Scotland and Scotsmen in the 18th Century", Vol. I, p. 171.
 2. "Memoirs", Vol. II, p. 91. (York, 1790).
 3. Digges and Mrs. Ward had been engaged but had let the Company down. See Caledonian Mercury, Dec. 1, 1759. They had apparently gone to Ireland. (Edinburgh Magazine, Dec. 1758, p. 441, has 2 unimportant poems on them.)
 4. Tate Wilkinson, "Memoirs", Vol. II, pp. 72-3: W. Cooke, "Memoirs of Samuel Foote" (1805), Vol. I, pp. 91-2.

power in Edinburgh. Foote's trip¹ was eminently successful. He was well received and he "returned to town in the May following, with good health and spirits, and a full purse." Eight performances of his are recorded, including two in his own plays, "The Author" and "The Diversions of a Morning". One performance, on March 30, took place in the late forenoon, "the curtain to draw up precisely at 12".² This is the first instance of a play in Edinburgh taking place in the morning.

An interesting paragraph appeared in the "Edinburgh Evening Courant" for April 3, 1759. This was an advertisement for printing by subscription "an Historical Account of the Stage in Edinburgh And the Management thereof from the building of the theatre in Carrubber's close in 1736, (being then under the direction of the late ingenious Mr Allan Ramsay) to the conclusion of the season." The author was Mr. Alen Thomson,³ "late sole proprietor and manager of the new Concert Hall in the Canongate." The price was fixed at two shillings and August-September the date of publication. Nothing however seems to have come of this. Thomson's name had disappeared from the records of the theatre for some time, but apparently he was still resident in Edinburgh, though we know nothing more of him. He died/

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1. He borrowed \$100 from Garrick for the journey.
 2. Edinburgh Evening Courant, March 29, 1759.
 3. Also called "Henry" and "Ben" Thomson.

died in August, 1768.¹

Summer Season, 1759:

After this there followed a Summer Season, beginning on June 20 and continuing into August.² Digges and Mrs. Ward were apparently expected back in Edinburgh, according to reports in the newspapers.³ They did not arrive however and since there had been questions asked⁴ and some gossip about a Mr. Dexter⁵ who had come from Dublin as leading actor, the managers thought it necessary to publish a statement in the "Mercury"⁶ to the effect that Digges and Mrs. Ward had been invited but could not come owing to other commitments; as a summer season was desired, Dexter had been invited on a short engagement.

A series of theatrical criticisms⁷ (covering about two weeks of this summer season) appeared in the "Edinburgh Chronicle" for four consecutive issues, from No. 28 (June 21-23) to No. 32 (July 5-7).⁸ In these, besides the comments on the acting, there are some interesting miscellaneous pieces of theatrical information to be found. The plan of printing regular criticisms seems to have fallen through however and we find no more after the report on/

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1. His testament is recorded on Aug. 30, 1768.
 2. The last recorded date is Aug. 15.
 3. Edinburgh Evening Courant, June 12; Caledonian Mercury, June 9; Edinburgh Chronicle, June 9-14 (No. 25). In the Caledonian Mercury of June 20 there was also a poem of 86 lines - "Occasional Verses Addressed to Mr. Digges."
 4. For Digges's popularity in Edinburgh see Fragmenta Scoto-Dramatica, pp. 137-160.
 5. Caledonian Mercury, June 16, 1759. Apparently some thought that Dexter was trying to push Digges out.
 6. Caledonian Mercury, June 23, 1759.
 7. The second attempt at dramatic criticism in Scotland. See Appendix VI.
 8. Excluding No. 31, (June 30-July 5).

on the performance of July 2. Performances went on through July and a good part of August, for Dexter took his benefit on August 4 and Stamper his on August 15.

Plays: Nine are mentioned, four of them by Shakespeare. The others were "Oroonoko", "The Stratagem", "The Provoked Husband", "The Careless Husband", and "Amphytrion". The presentation of this last caused some stir. The "Edinburgh Chronicle" of July 5-7 had a letter, protesting, on grounds of licentiousness, against its performance. The "Caledonian Mercury"¹ on the other hand, assured its readers that the play had been "purg'd of everything the least immoral or indecent." This version was apparently Dryden's play as revised by Garrick.

Performers: From the "Edinburgh Chronicle" we obtain the names of nine actors and six actresses. Nearly all had been in Edinburgh during the previous Winter Season and Dexter is the only important addition to the company. Mrs. Hamilton was still acting in minor roles, although she was "now overtaken by age."²

Return of Digges and his Disagreement with Beatt:

Towards the end of the summer Callender seems to have left the theatre (because of the bad business, according to Dibdin)³ and Love undertook the management with Beatt.⁴ Dibdin⁵

1. July 7, 1759.

2. Edinburgh Chronicle, June 28-30, 1759.

3. "Annals of the Edinburgh Stage", p. 107.

4. Jackson: "History of the Scottish Stage", p. 32.

5. "Annals", p. 107. See also Lee Lewes, "Memoirs", Vol. III, p. 48.

Dibdin says that Beatt got a Mr. Dawson of Newcastle to undertake it with him. It seems fairly clear however that this is incorrect. Though Dawson possibly gave financial help, Love and Beatt were joint managers. At the beginning Love looked after the Newcastle section of the business. It seems by now that from September to late November or early December the company played in Newcastle and then came to Edinburgh for the Winter Season from December to April or May. Exactly how long this had been going on is not known.¹

On November 8, 1759, West Digges arrived in Edinburgh from Newcastle and a "paper war" followed between Beatt and him. From this we can gather further information about Digges and Mrs. Ward, and the events which had led to Digges's dismissal from the Newcastle theatre in September, 1759. In a notice in the "Mercury" on November 19 Digges declared that the reasons for his dismissal from the Newcastle-Edinburgh theatre had been misrepresented in Edinburgh and in order to clear his character he proposed to issue a "brief narrative of the whole transaction."

This duly appeared on November 24 as an eight-page pamphlet.² In it he sets out his version of the events of the autumn. Love and Beatt, managers of the theatre, invited Mrs./

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1. The connection between Newcastle and Edinburgh might well form another subject for investigation.
 2. "Mr. Digges's Case, in regard to his present Dismission from the Theatres of Newcastle and Edinburgh." Edinburgh, 1759.

Mrs. Ward and himself, who were both at Liverpool, to join the Edinburgh company at Newcastle in September, 1759. The terms offered were a three months' engagement in Newcastle and six months in Edinburgh - nine months in all. Mrs. Ward set out for Newcastle and was joined by Digges two weeks later. A week after that Mrs. Ward, receiving an attractive offer from Mr. Rich at Covent Garden, accepted it. Love, the manager of the Newcastle theatre, on being informed, raised no objections, but Beatt wrote from Edinburgh discharging Digges, who, losing his income and benefit at Newcastle, decided to go north to Edinburgh. There Beatt gave him three reasons for his dismissal, a) as there was no leading lady (Mrs. Ward), Digges as a leading man, was of no use. b) Mrs. Ward had not in fact accepted a London engagement at all and this was really a ruse of Digges to raise their joint terms in the Edinburgh/Newcastle company. c) Digges and Mrs. Ward were engaged jointly and the contract became void when Mrs. Ward broke her part in it. Digges rejected all three reasons. He dealt with the third in greatest detail, pointing out that the engagement was not a joint one, since Mrs. Ward had been in Newcastle two weeks before Digges, receiving a separate salary and signing a separate receipt for it. When Digges arrived, he too was paid separately. The pamphlet concluded with a demand for the true reasons for Digges's dismissal and for compensation from Beatt, as Digges had/

had lost a considerable sum and could not find employment elsewhere, since the Season had by that time started.

In reply to this Beatt printed a letter in the "Caledonian Mercury" of December 1, 1759,¹ in which he gave his side of the story, detailing his reasons for dismissing Digges from Newcastle. He pointed out that in the previous winter (i.e. 1758-59), after Digges and Mrs. Ward² "Had a signed article of their own dictating, from the Managers, left the Theatre abruptly, just when the House was to be opened, by which the Town was disappointed." The result was that, as all the better actors were by then engaged, only inferior performers could be obtained and the Season was consequently unsatisfactory to both patrons and managers.³ Beatt therefore decided to recruit the best actors possible for the 1759-60 Winter Season, when a letter arrived from Mrs. Ward (she now called herself Mrs. Digges) asking for terms for herself and Digges. Beatt offered them nine guineas per week for nine months, six benefits, a choice of parts and suitable dresses. Mrs. Ward replied that she had consulted Digges and would join the company at Newcastle. She arrived, followed/

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1. In this issue also was a letter from Digges thanking the public for their support and warning them not to believe any mis-representations in an advertisement which he understood Beatt was shortly to publish.
 2. They were reconciled shortly after their "irrevocable break" in Aug. 1758.
 3. See above, p. 218.

followed, in two weeks by Digges, and while Beatt was in Newcastle, Mrs. Ward had five buineas and Digges four. Four days after Beatt left Newcastle, Digges informed Love that Mrs. Ward was to leave for London next morning to take an engagement with Rich at Covent Garden. This offer she had had in her possession for ten days (i.e. while Beatt was still in Newcastle). Beatt felt that he had been left in the lurch and as he had no separate contract with Digges, he thought himself justified in dismissing him, for obviously he approved of Mrs. Ward's action. Beatt believed that the reason for this conduct was that Digges meant to oust him from the management of the theatre and he had in fact let this slip to Callender and later to Love.

Beatt concluded his statement with an assurance to the public that he would do his best to find good performers for the 1759-60 winter season; if the town wanted Digges he would engage him, but he personally had no confidence in Digges's ability to abide by his promises and suggested that Digges should find suitable security to ensure his playing right to the end of the Season.

Digges's reply to Beatt's letter appeared in the "Courant" for December 4, 1759. He took up two of Beatt's arguments a) that he could have prevented Mrs. Ward from going to London, and b) that their engagement was a joint one. With regard to a) he declared that it would have been wicked to/
to/

to advise her to reject such an advantageous offer, since employment in a Theatre Royal in London was the aim of every actor and actress. As for b) he again denied that the engagement at Newcastle was a joint one. Beatt offered Mrs. Ward the same terms as before. In all their former contracts their salaries were considered as separate ones. He had allowed Mrs. Ward to conduct the negotiations because he did not wish to enter into any correspondence with Beatt at all, as he had been most shabbily treated by him before he went to Ireland at the end of the summer of 1758.¹ He therefore communicated only with Love, who wrote asking him to join the company at Newcastle "after Mrs. Ward had played with them." From this, Digges declared, it was clear that the agreement was not a joint one. He also denied ever having said that he would ruin Beatt's plans and try to get the theatre on his own terms, though his own opinion was that Beatt's conduct would eventually ruin the Edinburgh theatre. As for security for performing, this was an unheard-of thing. Beatt, if he wanted Digges to act, ought to make the first approach and remedy the injuries already inflicted. In a postscript Digges asserted that his salary had always been five guineas and Mrs. Ward's four. During his brief time at Newcastle he had asked Love to reverse the salaries in order that Mrs. Ward should/

1. A reference to the squabbles in the summer of 1758.

should have the first benefit.¹ After Mrs. Ward had left for London, he received five guineas from Love and was therefore entitled to that sum in Edinburgh.

In the "Edinburgh Chronicle" of the previous day (i.e. Dec. 3)² there had appeared in support of Digges an anonymous letter, commenting on this paper feud and advising Beatt not to be blind to his own interests. The public, who supported the theatre, wanted Digges and he, Edinburgh's favourite actor, would bring in far more money in a month than any of the actors the theatre had had last winter. This letter was followed by five stanzas of a poem entitled "Simile",³ the tenor of which was the same.

Beatt appears to have given in and Digges was re-engaged, though we do not know on what terms. He made his first appearance as Macheath on Saturday, December 15, 1759, and received "a very indulgent reception." For this he inserted in the newspapers⁴ an effusive letter of "sincere and grateful thanks" for "the many remarkable proofs ... of public favour."

The rights and wrongs of this controversy are not easy to disentangle. Digges, vain and egotistical, seems to have had/

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1. Actors' benefits took precedence in accordance with rank or salary. This reversal, Digges said, made no difference to their income. (From this it seems clear that their income must have been a joint one).
 2. Beatt's letter of Dec. 1 was also in it.
 3. Also in the Edinburgh Evening Courant, Dec. 11, 1759.
 4. Caledonian Mercury, Dec. 17, and Edinburgh Evening Courant, Dec. 18, 1759.

had no great scruples about how he achieved his aims, which no doubt included eventual reinstatement as manager of the Canongate Theatre. Beatt on the other hand was obstinate and though he accepted Digges the actor, obviously detested Digges the man.

Winter Season, 1759-60:

The theatre opened on December 15, 1759, and proceeded relatively smoothly through the Winter Session which went on until the end of April, 1760. We find a review¹ of the performances in the "Edinburgh Chronicle" from the issue of December 26, 1759, to that of January 21, 1760, when it was discontinued because the editor considered his readers were dissatisfied with the subject matter². The "Review of the Theatre", which gave Digges lavish praise, had not gone unchallenged, for a counter-blast entitled "A Review of the Review", attacking Digges, appeared in the "Chronicle" for December 31-January 2, and another in the issue of January 5-7. The editor, probably afraid of becoming involved any deeper in what was promising to develop into another feud between the anti-Digges and the pro-Digges factions, decided to publish no more theatrical criticisms. These paper wars, of which we have seen/

1. See Appendix VI.

2. He says also that the authors were "so expressing themselves as to make belief the publishers were the authors of it, whereas they have nothing to do with the playhouse or the players", (Edinburgh Chronicle, Feb. 11-13, 1760.)

seen several examples, were usually of short but violent duration. As with most of the others, we have no hint of the identity of any of the contributors.

Plays: Twenty-eight performances are recorded, for two of which the name of the play is not available.¹ There were sixteen of comedy, seven of tragedy, one of a masque ("Comus") and two of a chronicle play ("Henry IV, Pt. 1"). Little comment is needed on the plays, which were the usual mixture of Shakespearean, Restoration, and Eighteenth Century pieces. There were no novelties this Season.

Performers: Four actresses are mentioned, Mrs. Aicken, Mrs. Couper, Mrs. Love, and Mrs. Mozeen. Besides Digges, the names of seven actors occur, Aicken, Foote, Lancashire, Love, Philips, Reddish and Stamper. Redd arrived from the Theatre Royal, Dublin, after the Season had begun and played his first part (as Romeo) on January 30, 1760.² During the latter part of this Season Foote again appeared in Edinburgh. This second visit seems not to have been noticed either by the biographers of Foote or by the writers on the Scottish stage. The "Edinburgh Evening Courant"³ says that he took the/

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1. Both are incidental references to "a play" being acted.
 2. Caledonian Mercury, Jan. 28, and Edinburgh Evening Courant, Jan. 29, 1760.
 3. March 29, 1760.

the part of Cadwallader (in "The Author") on Thursday, April 3, 1760, and there is a letter in the "Scots Magazine" for April, 1760, in which the writer takes Foote severely to task for his bad taste in choosing religion as the subject for one of his mimicking prologues.

In the beginning of 1760 occurred the famous "High Life Below Stairs" riot,¹ mentioned by Dibdin² and others. The story, given in detail in the "Edinburgh Chronicle",³ was that the footmen, who were usually admitted free to the upper gallery when their masters were attending the theatre, objected to the play, "High Life Below Stairs",⁴ which satirized their pretensions and extortions (especially the pernicious custom of demanding "Vails", or presents of money). The footmen wrote a threatening letter to Love, demanding that this farce be withdrawn. Love read their letter from the stage, whereupon the audience called out for the play to go on. No sooner had the actors started than the footmen began to create a disturbance. Though warned that they would be put out unless they were/

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1. Wednesday, Jan. 16, 1760.
 2. "Annals of the Edinburgh Stage", pp. 110-111.
 3. Jan. 16-19, 1760. See also "Scots Magazine", Jan. 1760, pp. 11-13 and p. 42. There is nothing in the "Mercury" or "Courant".
 4. A farce by the Rev. James Townley (Drury Lane, Oct. 31, 1759). It has also been ascribed to Garrick. The "Gentle Shepherd" was the main play.

were silent, they continued their noise and the gentlemen in the audience turned them out after a struggle. After this disturbance the theatre managers decided not to admit footmen free into the gallery again. As a result the managers received "several abusive and threatening letters" and the Honourable Company of Hunters promised "a reward of twenty guineas to any person who shall discover the author or authors of such letters, or accomplices therein."¹ A gentleman who was active in restraining the footmen's disturbance was, according to the "Chronicle", "abused by a servant." Considerable feeling had evidently been aroused by this farce - bound up of course with the much larger question of the "Vails".² Arnot³ indeed attributes the beginning of the movement to abolish these to the events connected with the performances of "High Life Below Stairs" in the winter of 1759-60.

There are few other incidents worthy of note in this Season. There was a small fire in the theatre on January 1, 1760,⁴ but little damage was done. In the "Edinburgh Chronicle" of December 29-31 appeared a protest against gentlemen "gallanting Kept Mistresses to the Play" and in the issue of January 7-9, a note/

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1. Caledonian Mercury, Jan. 23, 1760.
 2. See H.G. Graham, "Social Life of Scotland in the 18th Century", pp. 60-2.
 3. "History of Edinburgh", p. 375. There were at least two performances of the farce, Dec. 31, 1759, and Jan. 16, 1760.
 4. Caledonian Mercury, Jan. 2, 1760.

note of such an incident and its outcome. This is the only reference found to such customs in Scotland. De La Cour was still retained as scene-painter and he took his benefit on January 28, 1760.¹ Digges had a benefit ("King Lear") on April 23,² and this must have been the last, or nearly the last, performance, for we learn from the "Caledonian Mercury"³ that a presentation of "The Fair Penitent" took place on April 29 at Newcastle "in the New Theatre, at the Turk's Head, by some of the officers of the royal volunteers, the female parts played by Actresses late belonging to the Edinburgh Comedians."

Winter Season, 1760-61:

Probably there was a Summer Season of sorts in 1760 but all the newspapers are silent about it. There is mention of a concert of music⁴ which was to be held in July in the Canongate Theatre but it is obvious that it was entirely musical and no play was attached to it. Mrs. Stamper was to perform the vocal part. During this summer Digges seems to have left, but under what circumstances we do not know.⁵

It is not certain when the Winter Season, 1760-61, began. Beatt and Dawson,⁶ still managers, inserted a short paragraph/

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1. Caledonian Mercury, Jan. 23 and 26, 1760.
 2. Edinburgh Evening Courant, Apr. 19, 1760.
 3. May 5, 1760.
 4. Caledonian Mercury and Edinburgh Evening Courant, July 5 and 7, 1760. The concert was postponed till further notice on July 7 and it may never have taken place.
 5. Dibdin: "Annals of the Edinburgh Stage", p. 111.
 6. Love was still acting manager.

paragraph in the newspapers¹ towards the end of October, intimating that a limited number of season tickets would be given out shortly for the "ensuing winter". The earliest date we have for a performance is November 26 and it is likely that the Season began then, or very shortly before.

The "Mercury" and the "Courant" give almost no information about the theatre during the winter of 1760-61. There is a paragraph on December 13, 1760,² dealing with a proposed "new licensed play-house in or near this city, the expence of which is to be defrayed by a subscription," and an advertisement for "The Beaux' Stratagem" on December 20,³ when John Lee reappeared on the Edinburgh stage. Seven further performances are recorded before the Season concluded at the end of April, 1761. This is the poorest harvest for a number of years and our record would be meagre indeed, were it not for the chance preservation of a manuscript diary⁴ of a youth of fourteen, George Bogle by name, who, while he was a student at Edinburgh University in the winter of 1760-61, entered among his/

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1. Caledonian Mercury, Oct. 29, and Edinburgh Evening Courant, Oct. 20, 1760.
 2. Caledonian Mercury and Edinburgh Evening Courant. Nothing more is heard of this proposal.
 3. Caledonian Mercury and Edinburgh Evening Courant, Dec. 17, 1760.
 4. The diary is Item No. 39 in the Steggall Collection in the Mitchell Library, Glasgow, and consists of 69 pages, $3\frac{1}{2}$ " x 6", with some accounts. Bogle was born at Daldowie on Nov. 26, 1746. There are also some biographical notes on the family.

his notes numerous references to performances in the theatre. The entries are very brief and Bogle does not indicate in any way which of the plays he himself saw, nor does he provide any theatrical criticism. There is little information beyond the date and the name of the play, though occasionally he has a sentence about the size of the audience, the benefits, the actors and so forth.

Plays: From the newspapers and Bogle's diary together we have a total of sixty-one¹ playing nights. Out of these only eight were given to tragedy, a sign perhaps of a changing popular taste. Shakespeare occupied six evenings ("Richard III" - 2; "Hamlet"; "Macbeth"; "King Lear"; "Romeo & Juliet"); there was one performance each of "Cato" and "Douglas". Forty-eight nights were devoted to comedy and farce, one to the masque "Comus", and four to chronicle plays (two each of the two parts of "Henry IV"). The comedies were those that had been found popular in preceding years, e.g. "The Beggar's Opera", "The Provoked Wife", "The Provoked Husband", "The Rehearsal", "The Miser", "The Foundling", etc. New pieces included "The Minor",² by Samuel Foote, which was produced on December 11, 1760, and Colman's "Jealous Wife",³ the last play of the Season (April 25, 1761). "The Jovial Crew", a comedy by Richard Brome (printed/

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1. There is also mention on Dec. 26, 1760, of a puppet show, apparently not in the Canongate Theatre.
 2. Published 1760 and presented in Dublin on Jan. 21, 1760, and Drury Lane on June 28.
 3. George Colman: published 1761 and first acted at Drury Lane on Feb. 12, 1761.

(printed 1652) which remained popular in the 18th. century, was given three nights. Shakespeare was the favourite author with fifteen performances, a quarter of the total. "The Beggar's Opera", "The Minor" and "The Suspicious Husband" each had four presentations, and "The Jovial Crew", "The Inconstant" and "The Way to Keep Him", three each.

Performers: It is difficult to find out much about the players this season. Bogle's diary gives hardly a scrap of information and we have to rely on the few references in the "Mercury" and the "Courant". There is also a volume¹ in the Edinburgh Public Library, which gives the cast of the "Jovial Crew". From these sources we have the names of fifteen men, Aicken, Clarendon, Cookes, Cunningham, King, Lancashire, Lee, Leister, Love, Parsons, Philips, Stamper, Standen, and White.² Ten women are mentioned: Mrs. Aicken, Mrs. Dale, Mrs. Hamilton, Mrs. Love, Mrs. Miller, Mrs. Mozeen, Mrs. Parsons, Mrs. Salmon, Mrs. Standen, and Mrs. White. The scene-painter was still Mr. De La Cour, who took his benefit on March 18, 1761.³

The performances in November and early December were not particularly well attended, according to Bogle. At a performance of "Comus" on December 10, 1760, there were "not above a Dozen at the play." When the "Provoked Wife" was acted on November/

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1. Entitled "Songs in the Jovial Crew, or, The Merry Beggars" and published in Edinburgh in 1760.
 2. He performed first on Dec. 8, 1760, according to Bogle.
 3. Caledonian Mercury and Edinburgh Evening Courant, March 14, 1761.

November 29, "few attended it", and "a thin house" greeted the second presentation of "The Jovial Crew". By January, 1761, however, things seemed to be better. On the 21st. there was "a very full house" for "The Miser" and Love's benefit on the 24th, was "reckon'd ... to be a Seventy £ house."

The Session probably ended with the performances on April 25,¹ or early the following week, as Lee published a notice in both the "Mercury" and "Courant" on May 2, 1761, thanking "the Nobility and Gentry of this Kingdom for the very kind Reception and Countenance which he has been favour'd with this Season; and to assure them that he will always endeavour to deserve, as far as in him lies, the Continuance of their Protection." He also proposed to make one further appearance before he left Edinburgh and to give a public reading from Milton's "Paradise Lost" on Saturday, May 9, 1761.

With this Season's performances we reach the end of our survey of the stage in Edinburgh. The hesitant attempts at theatrical representations of 1660, have one hundred years later been replaced by regular Winter and Summer Seasons, supported by an audience, which was by now keenly interested in drama. The terrorizing grip of the Kirk on the people had been considerably relaxed and Moderatism had become much more influential. This interest in the drama was of course but part/

1. Caledonian Mercury, Apr. 22, and Edinburgh Evening Courant, Apr. 22 and 29, 1761.

part and parcel of the larger movement, the revival of culture and elegance in Scotland and the development of that remarkable intellectual activity, which in the second half of the century centred attention on Scotland. As Hume Brown¹ remarks, "By 1740 there had already arisen the definite conception of a cultivated society whose aims should be at once to advance thought and to make culture a national concern; and the second half of the century saw this ideal in great measure realized."

1. Hume Brown: "History of Scotland", Vol. III, p. 371.

CHAPTER IV.Drama in Other Towns in Scotland.

When we turn from the survey of dramatic activity in Edinburgh over this period and consider what happened in other centres, we are at once struck by the small amount of evidence available. This is probably due in part to the fact that outside Edinburgh only in Glasgow and Aberdeen¹ were newspapers published (and that from 1741 at the earliest). Much information about strollers and their exhibitions must undoubtedly have perished. After making due allowance for this however we are driven to the conclusion, when an investigation has been made of the usual sources - diaries, account-books, newspapers, Kirk and Town Council minutes - that little information is available for the simple reason that very few theatrical representations in fact took place outside Edinburgh. Nearly all those that did, were the result of tours undertaken by the Edinburgh company of actors, usually at the close of the Edinburgh winter season. Performances were occasionally given by other bands of strollers,² but of these very few examples have come to light.

Between 1660 and 1761 we find instances of theatrical representations in seven towns outside Edinburgh - Aberdeen, Berwick, Dumfries, Dundee, Glasgow, Haddington, and Montrose, with the possibility of perhaps one other (Perth). These examples/

1. Glasgow Journal (1741) Glasgow Courant (1745), and Aberdeen Journal (1748).
2. E.g. possibly Dumfries (1751).

examples are sporadic, depending mainly on the movements of the Edinburgh company.

(1) Aberdeen:

There is no trace of any dramatic performance before 1686. A Town Council minute of May 13, 1635, mentions the old "Playfield", in which comedies "were wont to be acted",¹ with no indication that plays had been acted there at any recent date. The first piece of direct evidence we have tells of an incident which took place on October 14, 1686 - a quarrel between James Lesly, son of the provost of Aberdeen, and one Thomas Cushney. "The next day," says Lord Fountainhall, in his "Chronological Notes",² "at a stage-play, Cushni batoned Mr. James." This would imply a play on October 15. It may refer however only to the exhibitions of a mountebank or itinerant, for Fountainhall in another volume³ declares that Cushney met him the next day "at the mountebank's stage."

There is a suggestion⁴ that Anthony Aston's men intended to venture north from Edinburgh during the winter of 1727-28, but nothing seems to have come of it. Some years later, in 1734, the "Caledonian Mercury" for August 13 says that "Early this morning the Edinburgh Company of Comedians set/

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1. See R. Lawson: "The Story of the Scots Stage", (1917), pp. 54-5.
 2. "Chronological Notes of Scottish Affairs from 1680 to 1701" (Edinburgh, 1822), p. 200.
 3. "Historical Notices of Scottish Affairs" (Edinburgh, 1848), p. 760. This may refer to the visit of Reid and Moscow, who were in Edinburgh earlier that year. See above p. 12.
 4. R. Wodrow: "Analecta", Vol. III, p. 476.

set out hence for Dundee, Montrose, Aberdeen, etc. in order to entertain the Gentlemen and Ladies in the different Stations of their Circuit." We know that they reached Dundee, but we cannot tell whether they performed in Aberdeen or not. There were probably similar tours in 1733 and 1735, but no information exists of where and when the comedians played.

The next mention of the drama in Aberdeen is alleged to be in 1745. J.K. Angus, in "A Scotch Playhouse",¹ remarks that, "In 1745, the Edinburgh Company - probably while the new Canongate theatre was being built - went on a provincial tour, and visited Aberdeen, where, however, they were not allowed to perform, the clergy and the magistrates objecting to and prohibiting them from acting." No evidence is quoted for this statement and it seems to be based on a misreading of a sentence in Kennedy's "Annals of Aberdeen",² which says, "Soon after the suppression of the insurrection, in the year 1745, a company of comedians had, after much opposition, established themselves at Edinburgh, and about the year 1751, a detachment of them repaired to Aberdeen, in hopes of meeting with encouragement from the people there." The Edinburgh company had been playing in the capital up to April, 1745. After that/

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1. Aberdeen, 1878, p. 14. He is followed by J.M. Bullock:
"The Playhouse of Bon-Accord" (Aberdeen, 1907), p. 14.
 2. Wm. Kennedy: "Annals of Aberdeen" (London, 1818), Vol. II, p. 279.

that it vanishes from record and does not reappear until August, 1746. Owing to the disturbances caused by the Jacobite Rebellion, it is extremely probable that the company was in England in the interval. This is partially confirmed by a notice inserted in the "Caledonian Mercury" of February 27, 1746, by Mrs. Hamilton (who had been left behind). In this she refers to "the Company being dispers'd through England". It is not likely that the Edinburgh company would risk a trip north to Aberdeen in the summer of 1745 when the political situation was so uncertain.

In 1749 there were apparently puppet shows in Aberdeen, owned by one Thomson. We know nothing else about it, and the only evidence for its existence lies in a report of a court case in the Northern Circuit of Lords Strichen and Drummore, when Thomas Scoutchie was indicted for an offence. He is described as "Drummer to ane Thomson, Master of a Puppet-show."¹

We then come to what is the first reference to dramatic performances proper, in 1751, when part of the Edinburgh company came north. Their first presentation was on September 6² and the season lasted about six weeks. Kennedy³ states that the clergy and magistrates objected to their entering the town, and the players after building a temporary erection outside, in the south/

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1. Caledonian Mercury, Oct. 9, 1749.
 2. Aberdeen Journal, Sept. 3, 1751.
 3. "Annals of Aberdeen", Vol. II, p. 279. J. Robertson: "Book of Bon-Accord" (Aberdeen, 1839), adds that they were under the direction of Mrs. Ward, which is most unlikely.

south side of the Spital, gave performances there, but met with little encouragement and departed after a short Season. No evidence is quoted for these statements, but it is by no means improbable that the authorities raised objections. It is more likely however that the actors took over some building already existing and adapted it for dramatic purposes. Their advertisement in the "Aberdeen Journal" merely refers to "the New Concert-hall betwixt Old and New Aberdeen" (the pretext of a Concert of Music being still kept up). Next year (1752) when a company of rope-dancers and tumblers were in Aberdeen, they performed in "the Great Barn in the Spital, betwixt Old and New Aberdeen" - probably the same place as the Edinburgh actors used. Nor are Kennedy's remarks about "a short season" and "little encouragement" very accurate. The Summer Season in Edinburgh ended that year on August 25 ("positively the last time of Playing")¹ and the Winter Season began on November 25,² an interval of three months. If we allot six weeks for the Aberdeen season, add travelling time, possible performances at various towns en route, and a week or so in preparation for the Edinburgh 1751-52 Winter Season, there cannot have been much more time available for playing in Aberdeen. In comparison, the Dundee tour of 1755 lasted a mere four weeks and the Glasgow season of 1753 nine or ten.

The/

1. Caledonian Mercury, Aug. 22, 1751.
2. Caledonian Mercury, Nov. 21, 1751.

The performances in Aberdeen took place probably on Mondays, Wednesdays, and Fridays, although of the six¹ advertisements (in the "Aberdeen Journal") which we have, five are for Wednesdays, and one for Friday. The session consisted of two "Subscriptions", followed by the actors' benefits. Each "Subscription" consisted of six nights and tickets were issued (forty in all) and half a guinea each for the whole six plays.² The prices for others were 2/6d. for the Pit and 1/6d. for the Gallery. Performances began at 5 p.m. and there was the usual warning that no one could be admitted behind the scenes, as this would interrupt the plays.³

The plays which we know were presented were "The Recruiting Officer", "Richard III", "The Busy Body", "Albion Queens", "Venice Preserved", and "Hamlet". After pieces were given at each performance, "The Wives Metamorphosed", "Damon and Phillida", "Merlin" (twice), "The Lottery", and "Lethe". Other entertainments included violin solos, songs between the acts, and dancing by Madmoiselle D'Effrene and characters in the plays.

The names of eleven actors and seven actresses occur,
all/

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1. It is reasonable to assume that considerably more performances were given than are advertized, probably around seventeen or eighteen in all.
 2. See Aberdeen Journal, Sept. 3, 1751.
 3. Aberdeen Journal, Sept. 24, 1751.

all of whom were mentioned in the 1750-51 winter season in Edinburgh. In addition Mademoiselle D'Effrene gave displays of dancing and Master Reynolds violin solos. The part of Jaffier in "Venice Preserv'd" was taken by "a Gentleman, being the first Time of his Appearance on any Stage."¹

In the next year (1752)² a company of rope-dancers and tumblers visited Aberdeen and gave performances for at least two weeks. Though there is no mention of any dramatic entertainments in their performances, yet as this was the same company which had performed in Glasgow in August and September the previous year with pantomimes, it is possible that these were given in Aberdeen also, though not mentioned in the Advertisements in the "Journal". The charge for admission was 1/6d. They performed from Tuesday to Friday the first week and every night the following week.

Occasional performances must still have been given after that, for a paragraph in the "Caledonian Mercury" for 1753³ reads, "They write from Aberdeen, that two Gentlemen, Residenters in that Place, have agreed to appear at the next play to be acted there, in Quality of Gallants to a numerous Train of the Fair Sex. Each is so secure of his superior Interest with the Ladies, that a Wager of 20 Guineas is made, to/

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1. Aberdeen Journal, Oct. 8, 1751.
 2. Aberdeen Journal, June 16 and 23, 1752.
 3. Caledonian Mercury, Feb. 13, 1753.

to be paid to him who has the greatest Party." There is however no more definite information of any further dramatic performance until after 1760.

(2) Berwick:

The earliest recorded performance is in the summer of 1761,¹ probably a tour by the Edinburgh company after the winter season had ended. There are later references to such tours in Berwick, one in either 1766 or 1767 and another in 1769. It is highly probably that there had been others before 1760 also.

On this occasion, May 23 to June 3, 1761, four performances are mentioned, "The Gentle Shepherd", "Romeo and Juliet", "Hamlet" and "High Life Below Stairs", and "The Recruiting Officer" with "Tars of Old England". There were probably others but the entries in the diary which gives this information are very brief and nothing further can be learned about them, save that they took place in the evening.

(3) Dumfries:

No information exists for any acting in Dumfries before 1751, though it is possible that occasional strolling bands came there in earlier times from the north of England.

In/

1. Surtees Society, Vol. CXXIV, North Countries (Second Series), Durham, 1915 - Diary of John Dawson of Brunton, pp. 269-271.

In 1751 from July 5 a Summer Season of over two months was given. Two of the plays were "Othello" and "Hamlet". The evidence for this rests on two Prologues and an Epilogue which appeared in the "Scots Magazine" in 1751 and 1752.¹ The first Prologue (28 lines) is headed "Prologue to Othello". Wrote by Mr. Thomas Blacklock. Spoken by Mr. Love, at the opening of the playhouse, Dumfries, on the 5th. of July last," the second (34 lines) a "Prologue to Hamlet Prince of Denmark. Wrote likewise by Mr. Blacklock. Spoke by Mr. Love in the same house, on the 28th. August," and the Epilogue, (16 lines) "An Epilogue. Wrote by Mr. Love, and spoke by Mr. Lewis, on closing of the playhouse, Dumfries, Sept. 24, 1751." The lines themselves give no additional information.

What company this was is not clear. It may have been part of the Edinburgh company on tour, but on the other hand they seem to have been performing in the Concert Hall in the Canongate at the same time (three plays mentioned for August - 7th., 23rd., and 26th.² - the 26th. being "positively the last Time of Playing till the Winter"). Mr. Blacklock does not appear elsewhere in the Edinburgh Company's casts. Love is mentioned for the first time only in 1753 and Lewis in 1757. It is therefore more likely that this was a company on tour from/

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1. Scots Magazine, Sept. 1751 (pp. 439-440) and Jan., 1752, (p.22). In "Poems on Several Occasions" by James Love (Edinburgh, 1754) there are two Epilogues, the first of which is the one referred to here. The other consists of 42 lines with no particular information or indication of date. Probably it also was given during this season.
 2. Caledonian Mercury, Aug. 5, 20, and 22, 1751.

from the north of England.

No further references occur in Dumfries before 1760.

(4) Dundee:

The earliest trace of acting in Dundee is found in the "Caledonian Mercury" of August 13, 1734, which says, "Early this Morning the Edinburgh Company of Comedians set out hence for Dundee, Montrose, Aberdeen, etc. in order to entertain the Gentlemen and Ladies in the different Stations of their Circuit." The company arrived in Dundee and apparently had a good reception, giving a number of performances. Mentioning them again on September 5, the "Mercury" remarks, "We learn from Dundee, that the Edinburgh Company of Players have been well received there, and Acted frequently, to the entire Satisfaction of the Gentlemen and Ladies: Particularly, the 27th. past they played for the Entertainment of the Ancient and Honourable Society of Freemasons, the Grand Master patronizing the same, by assembling all the Masons of his Lodge, and marching on their head to the play-house in their proper Apparel, with Hautboys and other Musick before them. The "Jubilee" and "Devil to Pay" were played to them, with the Free Masons Prologue and Epilogue, and the Song of an entred Mason Apprentice, sung in Chorus by four of the Company, who have the honour to be Free Masons." By November 4. the players were back in Edinburgh. It is possible that similar tours took place in 1733 and 1735.

There follows a gap until 1755 when a detachment of
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the Edinburgh Company gave performances in the Town House during May and June.¹ The session in Edinburgh had finished on April 14 and the actors had gone on tour thereafter. The first recorded performance in Dundee was on May 19 and the last on June 9. By July 10 the players had returned to the Canongate Theatre in Edinburgh.

In this brief visit of three weeks, five performances are listed but there were probably several more. In a later visit in 1767 the actors announced that their days of playing would be Mondays, Wednesdays, and Fridays and three performances per week was the normal number at other times.

The plays presented were "George Barnwell" with "Captain O'Blunder", "The Recruiting Officer" with "The Mock Doctor", "The Foundling" with "Miss in her Teens", "The Beggar's Opera" with "Don Quixote in England", and "The Busy Body" with "The Devil to Pay". Actors mentioned in the playbills include Adams, Heyman, James, Keasberry, Lancashire, Salmon and Wright. There are four women, Miss and Mrs. Hamilton, Miss Welles and Mrs. Wright. It will be noted that neither Lee nor his wife played, nor a number of other actors² who appeared in the 1754-55 and 1755-56 Seasons in Edinburgh/

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1. F. Boyd: "Records of the Dundee Stage" (Dundee, 1886) pp. 6-8. The playbills referred to there cannot now be traced. They are not in the Lamb Collection in Dundee Public Library.
 2. E.g. Griffith, Stamper, Torrington.

Edinburgh. The plays began at 6 p.m. and the prices charged were 2s. (Fore Seats) and 1s. (Back Seats).

Though nothing further is recorded before 1767, it is by no means impossible that visits took place in other years.

(5) Glasgow:

Although Glasgow was a city "imbued with religious fanaticism"¹ from the first days of the Reformation, and therefore violently opposed to the stage, yet we find more evidence of theatrical activity there (in the 18th. century at least) than in any other town in Scotland, save Edinburgh.

As early as 1670 it is clear that strolling bands were in Glasgow. On July 20 of that year the Presbytery² protested to the magistrates about the "gross scandals" of stage plays in the streets and the magistrates took action forthwith and prohibited them. The only play mentioned by name is the "Wisdom of Solomon",³ probably a puppet-show or droll. This may have been the same band which was in Edinburgh in the autumn of/

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1. W. Baynham: "The Glasgow Stage", (1892), p. 2.
 2. Cleland: "Annals of Glasgow", Vol. II, p. 139, and Eyre-Todd, "History of Glasgow", Vol. 3, p. 233, quote a minute of the Town Council for that day banning plays. There was no meeting of the Council on that day and Cleland appears to be paraphrasing an entry in the Ms. register of the Presbytery of Glasgow for July 20.
 3. Mentioned in M. Summers "Playhouse of Pepys" (p. 124) as an old favourite in Norwich c.1663. R. Cox in 1653 wrote a piece called "King Solomon's Wisdom".

of 1670.¹ One of their plays was entitled the "Judgment of Solomon."

Fifty years pass before we come to the next trace of any play. This was a performance of "Cato" given on May 28, 1719, but where and by whom is unknown. The "Edinburgh Miscellany" for 1720² quotes the Prologue and Epilogue (together with an intended Epilogue) but no information can be gleaned from them. As a result of this and the University performance of December 1720, which caused some uproar in the town, the magistrates again forbade all acting (except for Grammar School plays).³

In 1728, possibly in August, part of Anthony Aston's company came from Edinburgh to Glasgow and acted the "Beggar's Opera" in the Weighhouse for two or three nights but did not receive much support. Robert Wodrow,⁴ who was very indignant at such iniquitous visitations, says of them, "Towards the close of this moneth a company of Strollers and Comedians came to Glasgou, part of A. Ashton's people at Edinburgh, to act the Beggar's Opera. The Magistrates wer applyed to for a room, and B(ailey) Murdoch, who is too easy, as is said, by a mistake gave a kind of allowance of the Weighhouse to act in. They acted/

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1. See Chapter III.
 2. Vol. I (Second Edition), pp. 79-84.
 3. See Chapter V.
 4. Wodrow: "Analecta", Vol. IV, p. 9.

acted two or three dayes, and had very few except the first day. After that they got not so much as to pay their Musick. However, the Magistrates complian of the Ministers, that they applyed not to them before hand, to prevent their allowance, if they knew of it. I think they wer wrong; but considering the noise made at Edinburgh, they should have considered better before they allowed them. Sabbath after the Ministers preached against going to these interludes and Playes, and compleaned that they wer countenanced by those in the government. This the Magistrates do not take so well, considering that they had not spoke to themselves about it, but, as I signified, to one of them. Sin and duty is to be told and Ministers are bound to do so. Mr. Rob, of Kilsyth, preached in the beginning of September, the 5th., and went through all that was agoing about Meeting-houses, Playes, errors, and profaness; and spared none, as I hear Indeed thir Playes, Interludes, and Operas, are very unaccountable at this time, when the Lord seems to be calling aloud to mourning!"

The next reference occurs in 1731, when on April 26,¹ the "Edinburgh Company of Comedians set out hence (i.e. from Edinburgh) for Glasgow, to entertain that City for some Weeks". How this tour fared is not known.

It is possible that another tour from Edinburgh took place in 1741. The evidence for this rests on two letters² in/

1. Caledonian Mercury, April 27, 1731.

2. Lord Edward Murray Papers Miscellaneous, E 98 and 101. (hitherto unnoticed).

in the Lord Edward Murray Papers in Register House. These are written by John Ware (the actor) to the Honourable John Murray, who has been referred to above¹ as a keen supporter of the drama in Edinburgh. There is unfortunately no indication of place in the letters themselves but they are stamped "Glasgow" on the cover and the general tone indicates that the company is on tour from Edinburgh. We do not know how long they were in Glasgow but they appear to have returned to Edinburgh on June 14. From the letters too we gather that the tour had not been a financial success. "Our business here,"² he says, "is very bad," and later he declares that there is not "any one (Hamilton's excepted) that will carry as much home as they brought out." In addition, the actors had been quarrelling amongst themselves. Ware was blamed for keeping the company in Glasgow too long and he protests bitterly to Murray about the situation. The failure of this tour probably meant that actors would be chary of returning to Glasgow until their prospects were better.

According to several authorities,² a play was performed in Glasgow in 1750, in a hall on the east side of the High Street below Bell o' the Brae, kept by one Daniel Burrel, who taught dancing there for a good number of years. No record of this, however, appears in either of the Glasgow newspapers for 1750, and as no source is quoted by any writer, it must be doubted whether such a play did in fact take place. The error probably originated/

1. See p. 96 and p. 106.

2. E.g. G. McGregor, "History of Glasgow" (1881), p. 331;
G. Eyre-Todd, "History of Glasgow", (1934), Vol. III,
p. 234; etc.

originated from the fact that there were two concerts of vocal and instrumental music in Burrel's Hall on August 23 and 29, 1750.¹ These solely musical concerts may have been confused with the "Concert of Musick ... and a play gratis", which was the usual wording of the advertisements inserted by the actors.

From August 27 to September, 1751,² a company of tumblers and rope-dancers gave exhibitions in Burrel's Hall, sometimes three and sometimes four or five times a week. Rope-dancing and tight-rope walking seem to have been the chief items, but there were also items of singing and stage-dancing and during every week save the first, the programme was concluded with "a pantomime entertainment". "Harlequin Restor'd" was given for the week beginning Monday, September 9 and 16, and "Pygmalion" for September 23. On the last performance, September 30, "Harlequin Captive" was played.

In 1752, according to Lawson and others,³ the first theatre was erected in Glasgow, a temporary wooden building in Castle Yard. No evidence is supplied by any of the historians/

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1. Glasgow Journal, Aug. 13-20 and 20-27, 1750. Another factor which may have contributed to the error, was that Mrs. Lampe and Mrs. Storer took vocal parts. They later acted in the Canongate Theatre.
 2. Glasgow Journal, Aug. 19-26, Aug. 26 - Sept. 2, Sept. 2-9, Sept. 9-16; Glasgow Courant, Sept. 9-16, Sept. 16-23; Sept. 23-30, 1751. A Mr. Dominique was their leader.
 3. Lawson: "Story of the Scots Stage", pp. 191-204; G. McGregor, "History of Glasgow", p. 331; G. Eyre-Todd, "History of Glasgow", Vol. III, p. 234.

historians who refer to this theatre, and it appears much more likely that the theatre was built in the early part of 1753 for the performances which were given in Glasgow by the Edinburgh Company under John Lee from April to the last part of July.

These presentations began on Monday, April 30, 1753,¹ "at the New Concert Hall, Glasgow". The wording was the same as in the Edinburgh announcements - a Concert of Music in two parts with a play sandwiched between them. The first play was "Love Makes a Man" with the farce of "The Mock Doctor". Then follows a gap until May 21 and from that time on a continuous run of plays up to June 15. It is extremely probable that there were performances between April 30 and May 21, though no notices appear either in the "Glasgow Journal" or the "Glasgow Courant". There was however a letter in the "Courant" of May 7-14, asking if Stage Diversions, especially the more dubious kind, would not lead to debauching the tender mind, etc. This may have been occasioned by the presentation of plays of the "Recruiting Officer" type. It is probable too that one or two more benefit nights were given after June 15, though again we have no definite evidence.

Thirteen performances in all are recorded, seven of tragedy and six of comedy. Nine actors are named, Davenport, Godwin,

1. Glasgow Journal, April 23-30, 1753.

Godwin, Griffith, Lancashire, Lee, Love, Salmon, Seymour¹ and Stamper. The women were Mrs. Godwin, Miss and Mrs. Hamilton, and Mrs. Love. Performances began at 5 p.m.² and the prices were the same as in Edinburgh, 2/6d. for the Pit and 1/6d. for the Gallery. The usual notice was inserted that no one was to be admitted behind the scenes.

This Season presumably ended in July - the exact date is not known. The wooden theatre was at all events dismantled before August 2, when Mr. George Whitfield, the celebrated preacher, left Glasgow. The story, as met with in most books, that Whitfield inspired the Glasgow mobs to such a frenzy of religious enthusiasm that they burned down the building on the spot, seems to be a complete fabrication. The "Glasgow Journal" for August 6 states that "In most of his sermons (Whitfield) declaimed violently against the playfield lately erected within the same inclosure; in consequence of which, and to prevent ruder hands doing the business for them, the workmen began to take it down before his departure." This ~~is~~ repeated in much the same terms in the "Caledonian Mercury" of Tuesday, August 7, and the "Scots Magazine" for July, 1753.

The origin of the burning story seems to have been
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1. Seymour is not mentioned in the Edinburgh cast lists.
 2. Except one, which was at 4 p.m.

in a paragraph of the "Newcastle Journal"¹ of August 11, which remarks "By a Letter from a Correspondent in Edinburgh, we are informed that on the 2d. instant, Mr. Whitfield the Itinerant, being at Glasgow, and preaching to a numerous Audience near the Playhouse lately built, he inflamed the Mob so much against it, that they ran directly from before him, and pulled it down to the Ground. Several of the Rioters are since taken up, and committed to Goal." To this Mr. Whitfield replied in a letter to the "Newcastle Journal", dated August 17, in which he stated, "I assure you this is mere slander and misinformation. It is true indeed, that I was preaching at Glasgow to a numerous auditory the beginning of this month; and that I thought it my duty to shew the evil of having a playhouse erected in a trading city, almost too before the very door of the university; and this, by the help of God, (if called to it), I should do again. But that I inflamed the mob, or that they ran directly from before me, and pulled the playhouse down, or that the rioters were taken up and put into prison, is entirely false. I suppose all this took its rise from the builder's taking down the roof of the house himself. You must know, that the walls of this playhouse were part of the old palace of the Bishop of Glasgow, and only had a board-covering put upon them during the time of the players being there. They being gone, the owner, whether/

1. Quoted by the Glasgow Courant, Aug. 20-27, 1753.

whether convinced by anything I said, I cannot tell, began to take off the roof several days before I left that place; so that if there had been any riot, doubtless I should have seen it ..."¹

There is an echo of this visit of the Edinburgh comedians to Glasgow in the Council Minutes² for January 21, 1754, when James Glen, late treasurer, was ordered to "pay to John Davidson, writer to the signet, late touns agent, £7.17.8 $\frac{1}{2}$ sterling, whereof £3.18.0. is half of £7.16.0. sterling paid out by him upon the account of the toun and college in relation to the players that came there and sett up a public playhouse last year (the college paying the other half) ..." What this refers to we do not know.

Boyd in his "Records of the Dundee Stage"³ seems to imply that the Edinburgh company visited Glasgow at some time in 1755. Referring to the farce "Captain O'Blunder", he says that is "seems to have been printed in Glasgow during a visit of the company this same year." No confirmation of this can be found elsewhere, and there are no more records of plays in Glasgow before 1760, unless we except Handel's "Masque of Hercules", which was given under the direction of a Mr. Collett in December 1759.⁴

(6) Haddington:

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1. Quoted in the Scots Magazine of August, 1753.
 2. "Extracts from the Records of the Burgh of Glasgow: 1739-59", Ed. Renwick, Glasgow, 1911, p. 386 and 566.
 3. p. 7.
 4. Glasgow Courant, Nov. 26-Dec. 3, 1759.

Although Haddington was a town with a strong dramatic tradition (as far as school plays were concerned),¹ there is hardly a trace of any presentations by adult actors during the period under review. Haddington historians² indicate that there were dramatic performances in the 18th. century but no details are supplied. From what Martine says³ it would seem that the performances were all in the last thirty or forty years of the 18th. century.

The only definite reference before that is one performance of the "Beggar's Opera" given by Mr. Phipps and his comedians on October 29, 1728.⁴ These are the actors who had arrived in Edinburgh earlier that month and had been performing there. It is likely that other companies from Edinburgh gave performances at various times, but unfortunately no record of them has come down to us.

(7) Montrose:

The only information we have is the notice in the "Caledonian Mercury" (already referred to) for August, 1734. In this Montrose is included in a projected itinerary for the Edinburgh/

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1. See Chapter V.
 2. J. Martine, "Reminiscences of the Royal Burgh of Haddington" (1883); J. Miller, "The Lamp of Lothian" (1900); W. Forbes Gray and J.H. Jamieson, "A Short History of Haddington" (1944).
 3. pp. 6, 54-5, 56.
 4. Edinburgh Evening Courant, Oct. 22-24, 1728.

Edinburgh Company of Comedians, but there is no positive evidence to show whether any performances actually took place either then or in other conjectured tours in 1733 and 1735.

(8) Perth:

According to Baxter,¹ strolling theatrical companies visited Perth from time to time in the 18th. century. No details however exist of these early companies, beyond a supposition that the Edinburgh company came in 1750. The first definite reference is in 1786.

1. P. Baxter, "The Drama in Perth", (1907), p. 72 and 74.

CHAPTER V.School and University Drama.

We find that plays of various kinds, particularly comedies and moralities, were acted from early days in Scottish schools and Universities.¹ For the period under review however there is not a great deal of evidence available, seven or eight examples up to 1700 and some fifty for the remaining sixty years.

For this several reasons may be advanced. It is probable that details of many performances were never written down in the first instance. Much information too must have perished in the course of time, and now our main surviving sources are newspapers and printed diaries, account-books and official records of various kinds. There is little doubt however that many more references could be found in manuscripts in private and official custody, e.g. minutes of Town Councils, Kirk Sessions and Presbyteries.

Persistence of School Drama:

Why did drama, insignificant though it was, persist in the schools and Universities during a period when opposition to adult actors was so bitter? It is of course true that after the Reformation, Presbyterian hostility to drama grew stronger and probably fewer plays were produced. Kirk Sessions and Presbyteries/

1. See A.J. Mill: "Mediaeval Plays in Scotland" (1927), pp. 90-1; J. Grant: "History of the Burgh Schools of Scotland" (1876), pp. 411-416; and for school drama in general, J.L. McConaughy, "The School Drama" (1913).

Presbyteries exercised a stricter control, banning Sunday performances, censoring plays, and restricting choice of subject. School plays were however used by the Presbyterians themselves for their own ends¹ - "propagandist plays", as Miss Mill calls them - for imparting religious instruction or for revealing the errors of the Roman Catholic faith.

The type of performance was naturally different from that of the adult theatre and it seems abundantly clear that the dramatic productions of the scholars were not meant to amuse but primarily to instruct - to improve their Latin, to give confidence in public speaking, to improve elocution, deportment, and gesture, and to point a moral. This is well illustrated by the plan of education drawn up for the pupils of Glasgow Grammar School in 1643,² where it is ordained that, when the scholars have committed to memory dialogues, speeches, and particularly comedies, they are to assume the characters of the speakers, rehearsing in an imitative fashion in order to acquire the art of good pronunciation and acting. As Graham³ remarks, "The practice of performing Latin plays ... was designed for the furtherance of learning, not to pander to any sinful love of playing; and indeed, the pieces selected were admirably fitted to/

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1. E.g. The Edinburgh High School Comedy of 1598.
 2. *Monimenta Alme Universitatis Glasguensis*, (Maitland Club, 1854), Vol. II, p. 310. Statutes of the Faculty as to the course of study in the Grammar School of Glasgow, April, 1643.
 3. H.G. Graham, "Social Life of Scotland in the Eighteenth Century" (1937), p. 439.

to extinguish utterly all fondness for the stage in juvenile breasts throughout their natural life." Similarly, at Aberdeen the Town Council enacted on June 15, 1659,¹ that "ther may be some publict actione, (1) ather by some 'colloquium' of Erasmus actit befor the visiters, which are but short and easily performit; or (2) some authors repeitit, as Cato Sulpitiu, a Psalme of Buchanan, ane Epistle of Ovid, or ane Satur of Juvenall and Persius, or ane Ode of Horas; or, (3) what will be most proper for the high classes, and to the Lambes visitatioune, tuo short declamatiouns and a palemon, that by these publict exercises the schollers may lerne boldness, and a vivacitie in speaking in publict. Some of these exercises wold be had at every quarterly visitatioune." This was re-enacted in 1711² and the Council added that "a public theatre ... (should)... be erected in some publict place of the toune, as the counsell shall think fit and there some publict action to be acted by the schollars of the said schooll." Unfortunately no more information about this "theatre"³ is to be found in the Aberdeen records. At the annual visitation in 1748⁴ the Visitors drew up regulations which were later approved by the Town Council; among these was one to the effect that "the/

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1. "Extracts from the Council Register of the Burgh of Aberdeen, 1643-1747" (1872), pp. 181-2.
 2. Ibid, under 6 Feb., 1711.
 3. By "theatre" they probably meant no more than a temporary stage for one or two performances.
 4. Aberdeen Journal, Dec. 13, 1748.

"the Higher Classes have some proper Scene of Seneca or Terence, or some other Dialogue or Poem to repeat in Presence of the Visitors, immediately before the Summer Vacation."

In a piece presented by the Kirkcaldy scholars in August 1734¹ the moral purpose is obvious from the title: "The Royal Council for Advice; or, The Regular Education of Boys, the Foundation of all other national improvements." This "play" was written by the master of the school and appears to have been a dreary composition, full of instructive precepts and moral platitudes. Of it Graham² remarks, "The very subject enables us to judge how little in its deadly pedantry it pandered to the passion for excitement in youth." Needless to say, the play gave great satisfaction to the ministers and magistrates who were present.

Another example is a Craill production of 1742, of which the "Caledonian Mercury"³ says, "This Method of Acting publickly the Master's Compositions from Terentius Christianus, etc. has been thought conducive to give the Boys an easy Pronunciation, and a modest Assurance." The "Master" was Mr. Patrick Coldstream who/

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1. Caledonian Mercury, Aug. 29, 1734, and Edinburgh Evening Courant, Aug. 27-29, 1734.
 2. Graham: "Social Life of Scotland", p. 440.
 3. Caledonian Mercury, Sept. 2, 1742.

who was appointed to Craill in 1726.¹ He seems to have been interested in dramatic work and for a number of years produced a play every August at the end of the school session.²

We know of at least one other school-master (and there must have been a number of others) who made a special feature of having plays performed by his pupils for these educational ends; this was Mr. John Leslie, school-master at Haddington from 1729 to 1731, and at Dalkeith from 1731 to his death, a man who was "fully alive ... to the necessity for stimulating the faculties of invention and judgment, and not simply wearying pupils, as so many schoolmasters of that day did, by forcing them to memorize long screeds."³ Allan Ramsay was a close friend of Leslie's and composed for his productions several prologues and epilogues, often working in a compliment to Leslie and his broad-minded attitude to the dramatic art. The prologue⁴ to "Aurengzebe" (presented in 1727), for example, ends as follows:

"Get/

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1. W. Wood, "Test Neuk of Fife", (1887), pp. 415-7.
 2. We have data for the years 1737, 1739, 1740, 1742. Wood asserts that "Joseph" was produced on Thursday, Aug. 30, 1735, but this is an error. The page of the Ms. text of the play (in Edinburgh University Library) is so cut that the last figure of the year is partially obliterated, but another copy of the same play (also in University Library) gives Thursday, Aug. 30, 1732 clearly. Furthermore, Aug. 30 fell on a Thursday in 1739, but on a Saturday in 1735.
 3. J.G. Burnett, "The Election of a Schoolmaster by 'A Comparative Trial' in 1713". Scottish Historical Review, Vol. XXIV (1927), p. 54.
 4. Allan Ramsay, "Prologue before acting of Aurengzebe at Haddington School in 1727".

"Get seven score verse of Ovid's Trist by heart,
 To rattle o'er, else I shall make ye smart!"
 Cry snarling dominies that little ken:-
 Such may teach parrots, but our Lesly men!

In a letter to Leslie in October 1730 Sir John Clerk of Penicuik¹ mentions these purposes with approval and says, "Sir, I send you two of my sones, and commit them to God and your care. I have no particular thing to recommend ... I approved much of your methode to make your boys once a year act a play in publick. This gave them a decent behaviour and seem'd to prepare them for the business of the world ..."
 It is worthy of note that Leslie and his pupils appear to have been actively encouraged in their efforts by Haddington Town Council, who in three occasions at least (March and August 1724 and August 1729)² paid the expenses of erecting a stage.

Opposition to Playing:

Although a number of local authorities were liberal in their attitude and favourably disposed to play-acting, not all Councils or Presbyteries looked with a kindly eye on dramatic performances by the scholars. Unfortunate was the schoolmaster whose play deviated from the norm of dull edification. The Church/

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1. "Powis Papers: 1507-1894" (Third Spalding Club - 1951) p. 77. See also Sir John Clerk's "Memoirs" (Scottish History Society) p. 252.
 2. Haddington Council Records, March 28, 1724; Caledonian Mercury, Aug. 27, 1724; Caledonian Mercury, Aug. 19, 1729 and Haddington Council Records, Aug. 5, 1729.

Church was not slow to act. In 1688 the Presbytery of Dunkeld, affronted by the tone of a play produced by Mr. William Bouok, schoolmaster of Lundy, suspended him from his office "for his scandal in acting a comoedie wherein he mad a mock of religious duties and ordinances."¹ On November 18 Bouok "confessed his profanity before the Presbytery, and was ordered to make a public acknowledgement of his sin before the congregation."

The students of Glasgow University in 1720 resolved to play "Tamerlane" but the University authorities, objecting to men playing in women's clothes, forbade them. They suggested to the students that the women's parts should be left out and then what remained could be acted with decency; failing that, the love parts could be adapted by a skilful hand into scenes of friendship, and all would be well! The students refused to mutilate the play and as some of the masters were favourably disposed, permission was at length given, provided there was no acting on University premises. The performance eventually took place in the Grammar School on December 30, 1720.² A Prologue and an Epilogue, written by two of the students, Arbuckle and Griffith,³ offended the masters/

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1. J. Hunter: "Diocese and Presbytery of Dunkeld: 1660-1689" (n.d.), Vol. I, p. 188 n.
 2. "Prologue and Epilogue to Tamerlane. Acted in the Grammar School at Glasgow, Dec. 30, 1720: By the Students of the University." (1721): also, "A short Account of the late Treatment of the Students of the University of G---w." (1722). This latter volume was probably written by James Arbuckle. Both are in Glasgow University Library.
 3. James Arbuckle graduated M.D. in 1724; Thomas Griffith first matriculated in 1718. See "Munimenta Alme Universitatis Glasguensis," Vol. III, p. 305 and p. 212.

masters by their satirical tone. Griffith received a severe reprimand and left the University. This dramatic performance seems to have caused some commotion in the town, and as there had apparently been other similar diversions which "occasioned great disturbance in the city," the Council took the matter up and at a meeting on January 20, 1721¹ forbade "public balls, shows, comedies and other plays, and diversions, to be acted ... within any of the Town's houses, and particularly within the Grammar School, excepting such plays as are acted by the boys of the school, and have relation to their learning, and to be acted by none else but themselves, and none others to be present thereat but the masters and scholars of the school, and remit to the magistrates to see that this act be not contravened." There is unfortunately no further information of what these "comedies and other plays, and diversions"² were, nor of any play performed by the scholars of the Grammar School until 1743.³ From the words, "as are acted", we may deduce that (Latin?) plays were from time to time performed at the visitations, etc., but no record of them has come down to us.

In a like manner the University decided to forbid acting by its students and on March 3, 1721,⁴ enacted as follows:/

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1. Glasgow Council Records, Jan. 20, 1721.
 2. Was this a reference to "Cato", performed in Glasgow on May 28, 1719, the Prologue and Epilogue to which were printed in the "Edinburgh Miscellany", Vol. I (2nd Edition - 1720), pp. 79, 84?
 3. Caledonian Mercury, May 17, 1743.
 4. "Munimenta Alme Universitatis Glasguensis", Vol. II, pp. 421-2.

follows: "The Faculty taking into their consideration the publick acting of Plays by Students ... without their direction or even allowance either asked or obtained, and finding that the said practise has already tended and if not restrained is like further to tend to the great diversion of the students therein employed from more serious and usefull studies ... do upon all these considerations find it necessary to enact ... that no student in the university ... presume hereafter to act in any publick play or make any preparation toward it unless they be by a previous Act of Faculty warranted or directed thereto and... whatever student shall act contrary to this regulation shall thereupon be expelled the university."

The Candlemas production of 1735¹ in Perth Grammar School also raised a storm of protest from the Church, although in the previous year² "Cato" had been acted in the school buildings (reputed to be "one of the handsomest in Scotland"), without any hint of trouble. "Cato" was a popular school play and little could be said against it, but in 1735 the situation was otherwise. The Kirk Session³ met on January 30 and decided to inform the master that great offence was being given to religious persons by the tragedy ("George Barnwell") about to be acted in the Grammar School. Certainly a piece less likely to cause controversy could have been chosen, but in spite of protests/

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1. Caledonian Mercury, Feb. 18, 1735, and Edinburgh Evening Courant, Feb. 13-17, 1735.
 2. Caledonian Mercury, Feb. 14, 1734, and Edinburgh Evening Courant, Feb. 12-14, 1734.
 3. Perth Kirk Session Records. See also Edinburgh Evening Courant, Feb. 25-27, 1735.

protests, it was acted on February 5 in the school before an audience of three hundred. It was acted again on February 7, "at the Desire of several Gentlemen and Ladies who had been Spectators the first Day." Though the performance was highly admired and applauded, the opposition was renewed on the Sunday after this and "a very learned Moral Sermon, suitable to that Occasion, was preached." The Kirk Session met on February 13, reviewed the case and prepared an overture for suppressing plays in the schools and dancing halls in the town. This overture was eventually approved on January 8, 1736. The attempt at suppression was for a time at any rate successful, for no more plays are mentioned in Perth till 1753.¹

Locality of Performances:

Performances do not seem to have been restricted to particular schools or areas, but appear to have taken place up and down the whole country. Seven occasions² are recorded from Haddington Grammar School (which seems to have had something of a dramatic tradition). Most of these occur in the 1720's when Mr. John Leslie was headmaster. Aberdeen has five, Perth and Craill four; Dalkeith, Dumfries, Montrose and Leith two each; fourteen other places have one each - Dunbar, Dundee, Dunkeld, Forfar, Forres, Glasgow, Hamilton, Kelso, Kirkcaldy, Lanark, Lundy, North Berwick, Paisley, Selkirk. There is one reference/

1. Aberdeen Journal, June 12, 1753. "Cato" was acted on June 6 and 7.
2. A distinction has to be drawn between actual "performances" and "occasions of performance", since on some of the "occasions" 2 or more performances took place, e.g. Perth had 4 "occasions", but 8 performances; Dumfries 2 and 3; Montrose 2 and 5; Dundee 1 and 3; Dunkeld 1 and 2. From 1656 to 1760 62 actual performances are recorded, 8 before 1700 and 54 after.

reference each from Aberdeen, Edinburgh and Glasgow Universities. Four times in Edinburgh and once in Glasgow plays were performed by "young Gentlemen." No more is known of them, though in all probability they were university students.¹ There is no record of any play at St. Andrews, but doubtless during the "Bachelor Act" plays of some sort continued to be produced.

Occasions of Performance:

From the evidence available, presentations of plays seem to have taken place somewhat spasmodically. The usual occasions² were:

1) The periodical visitations by the ministers and magistrates for the examination of the scholars. This date varied from school to school, but was usually an annual occurrence. At Glasgow in 1743 it fell in May; at Dundee in 1751 in February; Leith appears in 1730 to have had its visitation in August just before the autumn vacation, and similarly with Kirkcaldy in 1734; Perth apparently combined the visitation and the "Candlemas Solemnity" in 1734 and 1735. In the enactment of Aberdeen Town Council of 1659 quoted above, the visitation was to take place quarterly and there was to be a "publict actione".
at/

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1. In a pamphlet in the National Library of Scotland (Wodrow Pamphlets, No. 204 (2067)) there is an epilogue to a performance of the "Orphan", spoken "by a Boy in the University". A ms. note adds "Mr. Mitchell". This performance took place in Edinburgh on Dec. 9, 1719.
 2. In this rough classification it must be understood that there is considerable overlapping, e.g. visitations often took place just before schools dismissed for the summer holiday; or at special days, such as Candlemas.

at each. How far this quarterly performance was actually carried out is unknown, but when these regulations were re-enacted in 1711, the Council appointed "some publict actione to be acted in the Grammar School each year the day following the general visitation ...in October." Furthermore a public "theatre" was to be erected "once every three year and ther some publict action to be acted by the schollars." No information however about this is to be found in the records till 1748,¹ when the Grammar School visitors submitted draft regulations for the school to the Council who gave their approval. Among these regulations was one that "the Higher Classes have some proper Scene ... to repeat in the Presence of the Visitors, immediately before the Summer Vacation²" In subsequent years the month of visitation and performances varied - May (1753), March (1754), July (1756 and 1757) and October (1758).²

2) The end of the school year just before the long holidays. The usual date for this holiday was August-September, though some schools had theirs in June-July and others as early as May.³ At least sixteen of the recorded performances took place in August - at Haddington (4), Crail (4), Dalkeith (2), Dumfries, Dunbar, Kirkcaldy, Leith, Paisley and Selkirk, and it is extremely probable that these were all presentations given just before the school/

1. Aberdeen Journal, Dec. 13, 1748.

2. Aberdeen Journal, May 15, 1753; April 2, 1754; July 20, 1756; July 26, 1757; Oct. 24, 1758. The 1758 performance took place in the English School, and not in the Grammar School as was usual.

3. For details of school holidays etc. see J. Grant, "History of the Burgh Schools in Scotland."

school was dismissed for the long holiday.

3) Special festive occasions of various kinds. They include Candlemas performances (this was the time when "Candlemas gifts" were made to the master by the pupils and was a traditional holiday.) - Forres (1656) and Perth (1734 and 1735); Christmas and New Year entertainments - Edinburgh (1719) and Glasgow (1720); the anniversary of the King's Birthday - celebrated by "young Gentlemen" in Leith in 1747,¹ when "Cato" was performed; the entertainment of some noble patron - the Duke and Duchess of Atholl at Dunkeld (1749)² and the Duke of Gordon and his brother in King's College, Aberdeen (1731).³

Little is known of the time of the day or night at which these plays were given. When two were presented on the same day, as at Haddington, Dalkeith, Edinburgh and Montrose, one (the tragedy) usually took place in the forenoon beginning around 9 a.m.;⁴ the other (the comedy) followed in the afternoon. When the students of Edinburgh University presented the "Eunuchus" of Terence twice in 1681,⁵ one performance (October 22) took place at/

1. Oct. 31.

2. Caledonian Mercury, June 8, 1749. "Cato" was acted, twice, by two different sets of actors.

3. Caledonian Mercury, February 23, 1731.

4. E.g. Haddington 1724, 1725, 1729, and Dalkeith 1731, 1734, definitely; Edinburgh and Montrose probably.

5. A playbill of this exists in Edinburgh University Library, and I am indebted to Mr. Finlayson, keeper of Manuscripts, for information about it.

at 8 a.m. and the other (November 4) at 10 a.m. Some plays were undoubtedly given in the evenings, for the prologue to "Cato", performed at Glasgow in May 1719, begins:

"Our task tonight, ye Sons of Glotta, know
Is vertue glorious in Distress to show ..."

Similarly, the epilogue to the "Orphan", which was presented at Edinburgh in December 1719, ends,

" But first, Gallants, Goodnight."

The Epilogue to "Tamerlane" (Glasgow, December 1720) refers to "The Labours of this happy Night", and the "Courant",¹ reporting the Dundee performances of "Cato" and a Latin and an English pastoral, says that about four hundred people were present on each of the three nights.

Plays Presented:

The productions of the scholars were often the full-length plays normally given by adult actors; at other times they were shorter, comprising scenes from plays² or else pieces specially written by the schoolmaster. They may be divided into two classes, Academic (in English or Latin) and non-Academic.

In the Academic category plays in Latin were still very common, especially comedies of Terence, compositions by Textor and Schonoeus-Gaudanus, and colloquies of Erasmus. The colloquy/

1. Edinburgh Evening Courant, March 7, 1751.

2. E.g. Glasgow 1743: Aberdeen 1756 and 1757.

colloquy (little scenes and dialogues)¹ served much the same purpose for beginners as Terence and others for the more advanced pupils.

Edinburgh University gave two performances of the "Eunuchus" in 1681,² and Glasgow Grammar School scenes from Terence in 1743. Terence seems to have been a favourite in Aberdeen, for Kennedy³ remarks when dealing with Aberdeen Grammar School, that "they also read one of Terence's comedies, which the scholars in ancient times, were in use of rehearsing annually in the public hall, but that practice has been in disuse for upwards of forty years." As the date of writing this was c. 1818, it may be deduced that the acting of Terence continued until at least the middle of the eighteenth century. This is confirmed by a number of reports in the "Aberdeen Journal" which supply direct evidence for performances of plays of Terence (or scenes, at any rate) in May 1753, March 1754, July 1756 and July 1757.

A play "out of Textor (wherein were 15 actors)"⁴ was performed by the scholars of Leith Grammar School in 1730, under the/

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1. E.g. at Dunbar 1736 where the inferior classes delivered dialogues formed from the most remarkable passages in the histories they had read. Caledonian Mercury, Sept. 6, 1736.
 2. Mr. Joseph Macleod, in an article in "Theatre Notebook" (Oct.-Dec. 1954, pp. 11-14), suggests that the Edinburgh productions were two revivals of a public school performance which took place at Kelso in Aug. 1681. See also J. Smith: "History of Kelso Grammar School" (1909), p. 17.
 3. W. Kennedy, "Annals of Aberdeen" (1818), Vol. II, p. 133.
 4. Edinburgh Evening Courant, Aug. 13, 1730.

the direction of their master, Mr. Kirkwood. Ravisius Textor,¹ or Jean Tissier de Ravisy, professor of Rhetoric in the College of Navarre and afterwards Rector of Paris University, was one of the first continental humanist playwrights to influence the English stage. He wrote numerous moralities and dialogues, in Latin, to be performed by his pupils. At least two of these were adapted in English versions - "Thersites" (acted in 1537) and "Juvenis, Pater, Uxor" (which occurs in English in two forms, "The Disobedient Child", printed 1560 and the fragmentary "Prodigal Son").

Another humanist play-wright was Schoneaeus-Gaudanus,² or Cornelis van Schoon of Gouda, director of the Latin school at Haarlem for twenty-five years. He was a good imitator of Terence and wrote a number of "sacred" comedies under the name of Terentius Christianus. We know that two of these, "Joseph" and "Judith", were translated into English by "Mr. Patrick Coldstream, Schoolmaster of Crail" and performed by his pupils in August 1739 and August 1740. The texts of these are in the Laing Manuscripts³ in Edinburgh University Library; there are two copies of "Joseph", the first of which has a prologue (64 lines/

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1. Born c. 1490, died 1524. See "Cambridge History of English Literature", Vol. V, pp. 101, 107, 108, 109: E.K. Chambers, "The Mediaeval Stage" (1903), Vol. II, p. 214: F.E. Schelling, "Elizabethan Drama" (1911), Vol. I, pp. 65, 87, 89; Vol. II, p. 137, 400, 451: F.S. Boas, "University Drama in the Tudor Age" (1914) pp. 19-21.
 2. Born c. 1540, died 1611. See "Nouvelle Biographie Générale" (Paris, 1864).
 3. Aug. 30, 1739 and Aug. 28, 1740. Laing Mss. III, 641.

lines) and the second the same prologue and an epilogue (19 lines). "Jodith" has neither prologue nor epilogue. Both plays are divided into Acts (5) and Scenes, and are in blank verse, with occasional couplets. Some years before this "Joseph" had been played on two successive days by some "young Gentlemen" at Montrose.¹

A favourite piece was the "Bellum Grammaticale". This was a very popular publication² of the Renaissance period - a work in Latin prose by Andrea Guarilia (1511). It was dramatized, still in Latin, around 1582 by Leonard Hutton, and Queen Elizabeth saw a production of it at Oxford in 1592. An edition appeared in Scotland in 1658 (by C. Irvine) and another in 1698 (by Alexander Hume or Home). "Bellum Grammaticale" is a semi-humorous piece in which the various parts of speech are personified and engage in battle under the respective banners of the Noun (Poeta) and the Verb (Amo). The construction of the play is by no means bad and it possesses a certain dramatic force; its mock-heroic rulers and their followers no doubt made it popular in the Grammar Schools of the seventeenth and eighteenth centuries. Instances in Scotland/

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1. Caledonian Mercury, April 25, 1732.
 2. For fuller details of the "Bellum Grammaticale" and other academic plays, see F.S. Boas, "University Drama in the Tudor Age", pp. 254-267; Cambridge History of English Literature, Vol. VI, pp. 482-3; Modern Language Review, Vol. V, pp. 199-200; etc.

Scotland are Lanark¹ (1672), Dumfries² (1693 and 1718), and Paisley³ (1705).

Undoubtedly many masters wrote their own plays, either in Latin or in English, for their pupils. According to Inglis,⁴ a pastoral drama, the name of which is not known, was performed by the scholars of Hamilton Grammar School at some date in 1722. It was in Latin and had probably been composed by the master, Mr. Findlater; "one of the juvenile performers," says Inglis, "was the afterwards distinguished physician, Dr. Cullen, who enacted the part of a shepherdess." Similarly in Kirkcaldy, the piece called "The Royal Council for Advice", referred to above, and presented by the pupils in the schoolhouse, was written⁵ by the master of the school and contained "many instructive and pertinent Directions." The schoolmaster of Crail, Patrick Coldstream, mentioned earlier, composed a play (derived from Virgil) on the subject of Dido. This was acted by his scholars "at their Vacancy August 1737".⁶ It is of five Acts without scene division and is written in heroic/

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1. Burgh Records of Lanark, May 16, 1672.
 2. Aug. 19, 1693, and July, 1718. I am indebted to Mr. A.E. Truckell, Curator of the Burgh Museum of Dumfries, for these two extracts from the Records. Two presentations were given in July 1718.
 3. Burgh Records of Paisley, Aug. 17, 1705.
 4. R. Inglis, "Dramatic Writers of Scotland", (1868), p. 142.
 5. And published in November, 1734. (Edinburgh Evening Courant, Nov. 26-28, 1734.)
 6. The Ms. text (32 pages) is in Edinburgh University Library - Laing Mss. III, 641.

heroic couplets; there is both a prologue and epilogue. The story follows the "Aeneid" closely - the storm, the landing of Aeneas, his meeting with Dido, their love and marriage, Dido's abandonment and death. Another play is known to have been composed by Coldstream with a plot from the "Aeneid". This was "Turnus and Aeneas", a tragedy in blank verse which the students of Crail performed in September 1742,¹ before "a numerous Audience, among whom were several Persons of Distinction, and all were satisfyingly entertained with their elegant behaviour and good Address." It is probable too that the religious satire which caused the trouble at Dundee in 1668 was written by the Schoolmaster, Mr. Bouck. A Latin and an English pastoral, given by the boys of Dundee Grammar School in 1751, may also have been composed by the master.

In 1762 there was published in Edinburgh a "Collection of Poems for Reading and Repetition," by John Drummond, schoolmaster in Edinburgh. In this volume² there are two original dramatic compositions - a three act tragedy entitled "The Death of Hector" and a short piece of three scenes, "The Redemption of the Body of Hector". According to the title page they are "extracted/

1. Caledonian Mercury, Sept. 2, 1742.

2. There is a copy in the Mitchell Library, Glasgow.

"extracted from Pope's Translation of Homer's Iliad." These compositions seem to have been written to be acted by his pupils.

There is only one definite example of a morality - in Forres in 1656, when Alexander Brodie of Brodie wrote in his "Diary"¹ that "the storm of wind and water detained me in Forres till the 31 January; on which day, I saw the children of the school act the 2 great vices of prodigality and covetousness, and saw something of the evils and natur both of them and other deficiencies."

Non-Academic plays show a wide and varied range. It is noteworthy that none is mentioned by name till 1719, when "Cato", a tragedy by Joseph Addison (1713), was performed in Glasgow. This appears to have been a very popular piece, since another ten presentations of it are recorded - at Haddington 1724; Aberdeen 1731, 1754, 1758; Perth, 1734, 1753; Edinburgh 1742;² Leith 1747; Dunkeld 1749; Dundee 1751.

Four plays have been found with three performances each. Thomas Otway's well-known tragedy of "The Orphan" (1680) was acted in Edinburgh in 1719 (twice)³ and again in 1729.⁴ "The Gentle/

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1. "Diary of Alexander Brodie of Brodie and of his Son", (Spelding Club), p. 173.
 2. Caledonian Mercury, March 29, 1742.
 3. On Dec. 9 (see above) and Dec. 31. For this latter we have Allan Ramsay's "Prologue to "The Orphan" and "The Cheats of Seapin" ("Works of Allan Ramsay" - Scottish Text Society, Vol. I, pp. 184-5).
 4. The Echo, No. IV, Wed. Jan. 29, 1729; see also Allan Ramsay's Epilogue to "The Orphan" and "The Gentle Shepherd". The performance of these two plays was on Jan. 22.

"Gentle Shepherd", the pastoral play by Allan Ramsay (published 1725) was performed in Edinburgh¹ and in Haddington, both in 1729, and later in Montrose (1736). With "The Gentle Shepherd" Haddington present^{ed} in 1729 "Julius Caesar" (either Shakespeare or an adaptation), and this was given too at Dalkeith (1734)² and Perth (1755). There are three references also to "Aesop"; this was probably the comedy by Sir John Vanbrugh (published 1697); it was acted at Haddington (1725), Forfar³ (1732)⁴ and Dalkeith (1734).²

Plays with two presentations are "The Cheats of Scapin" and "Tamerlane". The former, a farce by Thomas Otway (1677), was performed at Edinburgh⁴ in 1719 and at Haddington in 1724; the latter, which in all likelihood was the tragedy by N. Rowe (1701), and not Marlowe's "Tamburlane the Great", was given at Glasgow (1720) and Dalkeith (1731).

All other plays are mentioned once only. Five were presented at Haddington, the "Siege of Damascus" in 1725,⁵ "Aurengzebe" and "The Drummer", in 1727, and "Jane Shore" and "Flora"/

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1. "The Echo, No. IV, Wed. Jan. 29, 1729; see also Allan Ramsay's Epilogue to "The Orphan" and "The Gentle Shepherd". The performance of these two plays was on Jan. 22.
 2. Caledonian Mercury, Aug. 19 and 26, 1734.
 3. Caledonian Mercury, Nov. 23, 1732.
 4. On Dec. 9 (see above) and Dec. 31. For this latter we have Allan Ramsay's "Prologue to "The Orphan" and "The Cheats of Scapin" ("Works of Allan Ramsay" - Scottish Text Society, Vol. I, pp. 184-5).
 5. Aug. 26, 1725: Edinburgh Evening Courant, Aug. 24 and Sept. 2, 1725.

"Flora" in 1731.¹ "Henry IV" was acted at North Berwick around 1727,² "The Provoked Husband" at Dalkeith (1731),³ "George Barnwell" at Perth (1735) and "The Mock Doctor" at Montrose (1736). Of these plays, the "Siege of Damascus" (1720) was a tragedy written by John Hughes, a minor dramatist of the early 18th. century, and "Aurengzebe" a heroic drama by Dryden (printed 1676). "Jane Shore" (N. Rowe: 1714) was also a tragedy, which, along with the "Fair Penitent" and "Lady Jane Grey", "fully established Rowe at the head of Augustan dramatists".⁴ There is some doubt concerning the authorship of the Ballad Opera of "Flora", but it is generally attributed to John Hippisley (1729). "The London Merchant; or, The History of George Barnwell", which appeared first at Drury Lane in 1731, was a notable event in English dramatic history, marking the rise of the domestic tragedy. The "Henry IV" was either Shakespeare's play or a later adaptation of it. "The Provoked Husband" was a comedy written by Colley Cibber and published in 1728, while the "Mock Doctor", Fielding's Ballad Opera, was first produced in 1732. Lastly, "The Drummer", was a comedy by Addison (1716), and "one of the chief works of the sentimental school".^{5/}

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1. Caledonian Mercury, and Edinburgh Evening Courant, Aug. 24, 1731.
 2. "Coltness Collections" (Maitland Club, 1842) pp. 281-282.
 3. Caledonian Mercury, Aug. 23, and Edinburgh Evening Courant, Aug. 24 and 31, Sept. 9, 1731.
 4. Allardyce Nicoll, "British Drama" (1947), p. 267.
 5. Allardyce Nicoll, "A History of English Drama", (1952), Vol. II, p. 199.

school".

Consideration of this list shows that mainly Restoration and early Eighteenth Century drama was presented on the school stage; only two plays by Shakespeare are listed. Eight out of the sixteen are tragedies and twice as many performances of tragedies are given as of all the other kinds put together. It is extremely interesting to compare the dates of publication (or first production) of a play with the date of its first representation in a school. "The Provoked Husband", for example, was on the school stage a bare three years after its first production at Drury Lane. Even quicker was "Flora", which appeared at Haddington two years after its London debut. "The Gentle Shepherd", "George Barnwell" and "The Mock Doctor" took four years to reach the schools and "Cato" and "The Siege of Damascus" six.

A further point arises. From 1656 (the earliest reference) to 1718 only eleven performances¹ can be found, all of Academic pieces. From 1719 to 1736 there are thirty, nearly all of plays (for example, "Jane Shore" and "George Barnwell") far removed in type from the "Bellum Grammaticale" and scenes from Terence. From 1737 to 1760 only twenty-two performances have been traced - nine of "Cato" (in whole or in part), five from Terence (or selected scenes), two of "Julius Caesar", two translations/

1. This number and the following ones refer to actual performances, not to occasions only.

translations from Terentius Christianus, two original compositions, and two unnamed pastorals - and this in a period when the rise of the newspapers made the changes of information being preserved much better. It is hazardous to draw general conclusions from so small a number of examples, but when we consider the type of play presented during this middle period of some seventeen years (1719-1736) and the speed with which a number of them reached the school stage, it would seem that it was the fashionable practice for the masters of a number of schools to present tragedies and comedies which were more entertaining than instructive and were attended, as will be shown, by audiences as large as three or four hundred.

The three presentations of Allan Ramsay's "Gentle Shepherd" are of particular interest, for they are the earliest recorded performances¹ of this play (the first adult performance is usually considered to be that of November 1747 in the New Concert-hall in the Canongate of Edinburgh).² For the production in the Tailors' Hall in Edinburgh on January 22/

1. There may have been an earlier performance in 1725, but who the actors were is uncertain. The first definite performance is at the Tailors' Hall, Edinburgh, on Jan. 22, 1729, and not at Haddington in August as Allardyce Nicoll states ("History of English Drama", Vol. II, p. 350).
2. A. Nicoll, "History of English Drama", Vol. II, p. 350.

22 1729 Ramsay wrote an epilogue. He also wrote a prologue for each play when the "Gentle Shepherd" and "Julius Caesar" were given in August that same year at Haddington Grammar School¹ and it is believed that the poet himself was present on this latter occasion and supervised the production of his own play.²

Audiences:

Of the audiences who witnessed these plays not much is known. They probably consisted of the schoolmasters and scholars, with the school "Visitors" and some of the nobility and gentry as distinguished guests. Of the nine performances³ recorded before 1719 there is no hint of who the spectators were. The Forres morality of 1656 had Brodie of Brodie as a spectator, probably the honoured guest of the schoolmaster or "Visitors". The students of Edinburgh University in 1681 advertized their production of the "Eunuchus" in a play-bill to all who were interested in the "literae humaniores". As the play took place "in theatro publico", the audience probably consisted of the students and their friends.

Of the productions after 1719 some were for school "Visitors" only, e.g. Kirkcaldy (1734), Glasgow (1743), and Aberdeen (1753, 1754, 1756, 1757, 1758), but most of the others appear to have been for audiences of a different kind. At the Candlemas/

1. Caledonian Mercury, Aug. 19, 1729.

2. See W. Forbes Gray and J.H. Jamieson, "A short History of Haddington" (1944), p. 132.

3. *Re. Occasions.*

Candlemas productions at Perth in 1734 and 1735 about three hundred people were present on each occasion. A similar number witnessed the Leith production of "Cato" in 1747¹ and about four hundred saw the same play in Dundee in February 1751. Though no figures for other performances are quoted, the newspapers repeatedly refer to the presence of "a great Company of Noblemen, Gentlemen and Ladies",² "as great a Concourse as has been seen for many Years",³ "a crowded Assembly of Spectators of all Ranks,"⁴ or use some such expression. At Dalkeith in August 1731, when "Tamerlane" and "The Provoked Husband" were acted, there was present "a very great Appearance of Nobility and Gentry of both Sexes, perhaps the greatest that was ever seen in Scotland, on any such Occasion."⁵ So great was the crowd that the uppermost part of the scaffolding for the seats collapsed; fortunately only two boys among the spectators were hurt.

From such quotations it is reasonable to infer that the performances of plays in some schools at any rate were occasions on which not only relatives and friends but numerous others thought it proper to attend.

Only in two instances is there any hint of payment for/

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1. Edinburgh Evening Courant, Nov. 3, 1747.
 2. Caledonian Mercury and Edinburgh Evening Courant, Aug. 24, 1731 (Haddington.)
 3. Caledonian Mercury, Feb. 23, 1731 (Aberdeen).
 4. Ms. tragedy of "Joseph" (Crail).
 5. Edinburgh Evening Courant, Sept. 9, 1731.

for the entertainments offered. The first is at Montrose in 1736 when there were three performances of "The Gentle Shepherd" and "The Mock Doctor". The "Caledonian Mercury" reports that "the Money taken after deducting necessary Charges, being very considerable, was distributed among the Poor".¹ The second occurs at Perth in July 1753, when "Cato" was twice performed, and the benefit of this performance "was appropriate for the use of the hospital."²

Stages, Scenery, etc:

As the references to the plays are usually brief, there is, unfortunately, little information to be gathered about the actual stage used, the scenery, costumes, and so forth. About one-third of the examples have no indication at all of how the play was presented; about ten seem to have taken place out of doors, a stage and seats being provided in the market-place (e.g. at Dalkeith),³ or at some other convenient point;⁴ and about seventeen or eighteen were performed indoors either in the school or in a public hall (e.g. the Tailors' Hall in Edinburgh).⁵ The Haddington play of 1682 took place in the bowling-green house and the/

1. Caledonian Mercury, Feb. 17, 1736.

2. Aberdeen Journal, June 12, 1753.

3. Caledonian Mercury, Aug. 19, 1734.

4. E.g. at Montrose in April, 1732, when the performances took place on a public "theatre" in the street (Caledonian Mercury, Apr. 25, 1732); and at Haddington in Aug. 1724, when a stage was erected at the Cross (Caledonian Mercury, Aug. 27, 1724).

5. The Echo, No. IV, Jan. 29, 1729.

the Town Council instructed the treasurer "to take out a door in the said house for an entry, with a stair thereat ..."¹

In some cases the Town Councils gave money to defray part of the expenses (e.g. £6 at Lanark in 1672 and £20 scots at Paisley in 1705), or themselves erected the stage (e.g. Dumfries 1693 and 1718; Selkirk 1731;² Haddington 1682, March and August 1724, and August 1729). Paisley Town Council in 1705 promised for the further encouragement of the scholars they would erect a "theatre" at their own expense; as mentioned above, Aberdeen Council made a similar decision in 1711.

There does not seem to have been any serious attempt at scenic decoration; at least no mention is ever made of it. Probably costumes of some kind were improvised - at least for some of the plays. There is evidence of costumes in the pre-1600 period,³ but in the years 1660-1760 we find only on three occasions direct reference made to costume. These are at Montrose in 1736, when the actors had "all the dresses suitable" and at Perth in 1753 and 1755,⁴ where it specifically stated that they appeared "dressed in their proper Robes." The plays were "The Gentle Shepherd" at Montrose and at Perth "Cato" and "Julius Caesar"; at the latter performances also music was given during the/

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1. Haddington Council Records, July 22, 1682.
 2. Selkirk Burgh Records, Aug. 7, 1731.
 3. "Mediaeval Plays in Scotland", p. 205.
 4. Aberdeen Journal, June 17, 1755.

the intervals.

At the two presentations of the "Bellum Grammaticale" in July, 1718, at Dumfries,¹ the "Captains and guards" were provided with "twenty-two picks and halberts". These, and also a "mace", were specially made for the occasion. Here too musicians were present, consisting of "hotboy, two violines, and a base ... and two drums." The expenses of all this (and also of the wine and ale which was supplied to the actors) were met by the Town Council.

At two places the casts of plays are given. One is in the Edinburgh University production of the "Tunuchus" referred to earlier; the play-bill has the names of the cast and also the names of the musical performers. The other is at Crail, where the three plays of "Dido", "Joseph" and "Judith" all have details of casts. "Dido" has twelve actors, "Judith" fourteen, and "Joseph" twenty, plus two mutes. As Wood² points out, the casts are interesting because they show that the school was "frequented by the sons of the neighbouring proprietors" - the Chienes, the Middletons, the Clellands, the Lindsays, and others.

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1. It is interesting to note that the scholars of Dumfries rehearsed for four months under their master, Mr. Alexander Ker, before they gave their performances.
 2. "East Neuk of Fife", p. 416.

CHAPTER VI.Conclusion.

It would appear that the following conclusions can be drawn about the drama in Scotland for the period under review.

(1) Scottish Theatrical History:

This can be divided into two sections (a) drama in Edinburgh, and (b) drama elsewhere. Of these two the first, drama in Edinburgh, is by far the more important.

- (a) Theatrical activity, which had been almost non-existent from the Union of the Crowns, began to reappear with the restoration of Charles II. By 1668 there was apparently a small company resident in Edinburgh and acting continued for a few years without any serious opposition. When the Duke of York came to Scotland and troupes of English players followed him, we find the opposition hardening against the theatre. This may be due merely to a change of magistrates, but much more likely to the special political and religious circumstances of these years (1680-1684).¹ Whatever the reason, acting ceased in Edinburgh from 1684 until 1724, only a few stray performances being recorded in the interval, the most important of which was a brief season by English strollers in 1715.

From/

1. The Duke of York was a Roman Catholic and the heir presumptive.

From 1724 to 1728 actors once more reappear but, although a more liberal attitude now prevailed, the defeat and withdrawal of Anthony Aston showed that opposition to the drama was still fairly strong. By 1730 however the position had changed somewhat and Allan Ramsay ventured to form at the end of that year, a permanent company which gave performances in the Tailors' Hall. In 1736 he went further and attempted to found what would have been the first theatre in Scotland (in Carrubber's Close). Opposition, mainly from the ministers but also from some of the magistrates, was encouraged by the passing of the Licensing Act of 1737. Ramsay's theatre had to close and attempts to re-open it and legalize a play-house in Edinburgh in 1738-39 proved unsuccessful.

By the end of 1739 means were found to evade the Licensing Act by the device of a Concert of Music with a play "gratis". From 1741 to 1760 there is no year without a record of theatrical performances. Opposition became less strong and by the end of our period the theatre became a recognised feature of Edinburgh life. The foundation of the Canongate Theatre in 1747 was a landmark in Scottish dramatic history. Leading actors, for example, Digges, Foote, Lee, Mrs. Ward, and others, came/

came from the London and Dublin theatres and though various vicissitudes still lay ahead, in 1760 the theatre was firmly established.

- (b) The story of the theatre elsewhere can be briefly told. Almost all the performances occur in the 18th century and, except for the efforts of a few insignificant strollers, they seem to have been given by the Edinburgh Companies on tour. There is no trace of independent theatrical companies establishing themselves in any town, or of founding a permanent theatre, and from the struggle against the bitter opposition which we have noted in Edinburgh, this is only what we would expect.

(2) Actors and Actresses:

For the years 1660-1730 we know almost nothing of the actors and actresses who appeared in Edinburgh and elsewhere. Barely a dozen names have survived.¹ More information is available for the period 1730-46. Names such as Ware, Wescomb, Este, Lyon, Hamilton, Mrs. Bulkely, Mrs. Miller, Mrs. Hamilton and others occur. From 1747 to the end of our period the list of performers is much fuller. It includes many well-known actors and actresses of the period, for example, Davies, Love, Lee, Digges, Foote, Aicken, Mrs. Ward, Mrs. Storer, and Mrs. Lampe.

Many of these performers came for a Season only, either Winter/

1. For details see Appendix II.

Winter or Summer, and then departed. Foote, to take one example, came in 1759 and 1760 for periods of a few weeks. Others remained Season after Season for a number of years. Mrs. Hamilton, who made her first appearance probably in 1741, was still acting minor parts in 1760 and had seen several of her numerous family appear on the Edinburgh stage. Davenport, whose name first occurs in 1747, was still there ten years later.

Up to 1747 not a great deal is known of the management of the various companies. Sometimes there were actor-managers, such as Aston and Este. At other times non-actors, for example, Allan Ramsay, appeared to control the theatre. The managers who founded the Canongate Theatre in 1747 were seven in number and all actors. In the period after 1747, however, there were normally only two, one of whom was usually a leading actor, and the other a business manager. Davies and Thomson were in charge from 1750-52, Lee combined the duties of business and acting managers from 1752-56, being succeeded by Digges and Callender. After Digges's dismissal in 1758, Callender and Beatt (neither of whom were actors) carried on the management with indifferent success for a year and then Love (an actor) replaced Callender in 1759.

(3) The Theatre:

Information about the stage, scenery, and so forth is tantalizingly vague. No prints, plans or drawings of any kind seem to have survived and the only information we have is what can be derived from the advertisements in the various newspapers. What/

What little there is has been dealt with in detail under the various Winter and Summer Seasons.

- (a) Edinburgh: In the earlier period plays were performed in houses or small halls. Sydsert, for example, used a "house in the Canongate" and the comedians of 1715 the Tennis Court (probably the one in Holyrood) and later the Old Magazine House "at the back of the foot of the Canongate". Of these and the "theatres" used by Aston and others almost nothing has come to light. In the early 30's and from 1741-7¹ the Tailors' Hall in the Cowgate appears to have been utilized, but, though we know a good deal about this Hall,² we can only guess how the plays were staged in it. The most important theatre, the New Concert Hall in the Canongate, built in 1747, was severely damaged in a riot in 1767 and no documents about it have been preserved.

The miscellaneous entertainments common in the London theatres were also given in Scotland. Various types of dances are repeatedly mentioned and from 1750 onwards instances of songs and instrumental music begin to occur. John Frederick Lampe, who came to Edinburgh from Dublin in 1750, was responsible for stimulating interest in this part of the theatrical entertainments. Information exists/

1. And occasionally later.
2. See "Old Edinburgh Club", Vol. XI, pp. 162-171.

exists of the various kinds of instrumentalists employed in the orchestras and of their weekly earnings.

The admission charges seem to have remained relatively stable throughout the period from the time they are first mentioned - 2/6d for the Pit and Boxes and 1/6d for the Gallery. This was for ordinary acting nights. Benefits usually meant that all the places were the same price, 2/6d. From information derived from several sources, we can make an estimate of the probable drawings, actors' salaries, and the running costs of the theatre at various periods. In 1727, for example, an average night's takings were about £7 to £8, and a leading actor's benefit £18 to £20. The running costs of the theatre were at least £5 per week. In 1750 a leading performer's salary was estimated at £3 per week and the running costs about £10, but by 1759 West Digges was getting five guineas per week and Mrs. Ward four. Love had "a seventy pound house" for his benefit in 1760.

Customs of the London theatres seemed to be common in Scotland also at this time. There are references to the/

the practice of allowing patrons entrance at a reduced price after the performance had begun, and the admission of gentlemen behind the scenes was another custom against which managers strove for a long time and usually in vain. In the Edinburgh Theatre too the practice existed of having some of the audience seated on the stage, not only for benefits but also for ordinary acting nights. Lee, during his management of the Canongate Theatre, tried to restrict this custom to benefits only.

No information has been discovered about the scenery or stage settings. There are brief references to a "Wood Scene", a "Scene of Tempest", a "Scene of Encampment" and so forth, but no sketches or prints have been located. We know the name of one rather distinguished Edinburgh scene-painter of the 1750-60 period, William de la Cour.

During that same period - probably the most informative of all - we find tentative steps taken to give some sort of historical accuracy in costuming. Examples are "The Albion Queens", "Lady Jane Grey", and "Macbeth", all in 1757, and "The Orphan of China" in 1759.

- (b) Other Towns: If little is known of the stage conditions of the Edinburgh theatre, the position elsewhere in Scotland is even worse. We know the location of the play-house/

play-house only in Dundee, Aberdeen and Glasgow, and nothing of the other towns. As nearly all the performances were given by the Edinburgh Companies on tour, we can reasonably assume that conditions similar to those in Edinburgh, existed in other towns also.

(4) Plays:

Up to 1747 the evidence is fragmentary and seldom do we have more than a dozen plays in any one year. From 1747-60 our information is somewhat better but even there we have nothing like complete play-lists for every year. The Winter Season of 1757-8 for example, has ninety performances, that of 1760-1 sixty-one, and that of 1753-4 fifty-two. On the other hand, the Winter Season of 1758-9 records only seventeen performances, and that of 1752-3 six¹. It is therefore dangerous to form definite conclusions about the plays presented. For the last twelve years of our period we might say that, broadly speaking, tragedy was subordinate to comedy and farce. The Winter Season of 1760-1 shows eight tragedies as against forty-eight comedies and farces (though this is an extreme case). Shakespeare was undoubtedly the favourite tragic author. Otway, Rowe, Southerne, Lillo, and Addison were also popular, and, as might be expected, John Home (for "Douglas" and "Agis"). In comedy Shakespeare appeared to have less appeal than in tragedy. "The Merry Wives of Windsor", "Much Ado", and "The Tempest" were however favourites. Most/

1. And some pantomimes included in a Rope-Dancer's performances.

Most types of Restoration and 18th Century comedy were popular, especially plays by authors such as Steele, Cibber, Mrs. Gentlivre, Hoadly, Farquhar, Gay, and Fielding. Ramsay's "Gentle Shepherd" was naturally a favourite piece too with Edinburgh audiences.

After-pieces are first mentioned in 1715 ("The Stage-Coach") and they became increasingly popular from the 30's onwards. We must be even more cautious in drawing conclusions here however, as, probably due in part to the nature of our sources, a large number of performances are found without mention of any after-pieces at all.

(5) School and University Drama:

The following points seem to be established.

- (a) When the adult theatre was all but suppressed, school drama persisted, with the approval of the authorities, provided the scholastic productions had an educational end, i.e. to improve elocution, to give confidence in public speaking, or to point a moral, though it seems clear that for one period of about twenty years instruction became to some extent subordinate to entertainment.
- (b) No merely local survival is indicated, as is shown by the wide scatter of examples (from Forres and Aberdeen in the north to Selkirk and Dumfries in the south, and from Paisley and Glasgow in the west to Edinburgh and North Berwick in the east.)
- (c) The periodical visitations and the end of the school year/

year were the usual times for presentation, with additional plays for special festive occasions.

- (d) Audiences varied according to circumstances, from the small numbers of school Visitors to the three and four hundred who attended the fashionable performances.
- (e) Little information is available about scenery, costumes, and so forth. Probably there was little in the way of elaboration, but much would depend on local circumstances.
- (f) Plays presented were of two kinds, the Academic, either in Latin or English, and the non-Academic, in English. The latter were pieces normally given in the adult theatre in England and Scotland, and were more numerous than the former. Some of them reached the school stage in a remarkably short time after their publication or first production.
- (g) How successful the scholars' performances were we can only guess. Reports are without exception lavish in their praise, saying that the boys acted "with ... Spirit, Harmony and Ease", "with graceful Assurance", or "with a Judgment and Address inimitable in their Years". There is never an adverse comment.

APPENDIX I.List of Performances in Chronological Order.(a) Edinburgh.

Date	Play	Source
1661: Dec. ?	Miracle Play?	James Kirkton: Secret & True History of the Church of Scotland, (1817), pp. 115-116n.
1662: Dec. 27	Marciano.	(Wm. Clerke): Marciano (1663).
1668: ?	Tarugo's Wiles	Logan's Edition of Marciano, Preface, page v.
1668: Nov.	Poor Robin.	Edinburgh Council Records, Nov. 25, 1668.
1669: June	Punchinello.	Edinburgh Council Records, June 16, 1669.
1670: Sept.	Judgment of Solomon.	Edinburgh Council Records, Sept. 28, 1670.
1671: Dec. 1	No title given.	Foulis of Ravelston's Account Book, (Scottish History Society) p. 1.
1672: Jan. 26	No title.	Foulis's Account Book, p.2.
Jan. 29	No title	do. p.2.
Feb. 27	No title.	do. p.3.
Mar. 9	Macbeth	do. p.3.
Apr. 1	Puppet play ?	do. p.4.
¹ June 14	Comedy ?	do. p.6.
² June 21	Comedy ?	do. p.6.
July 6	Comedy ?	do. p.7.
June/Sept.	Comedy ?	Fountainhall's Journals, p.255. (Scottish Hist. Socy.)
Oct./Dec.	The Silent Woman	do. p.257.
do.	Love and Honour	do. p.257.
do.	Siege of Granada, Pt. 2	do. p.258.
do.	Siege of Granada, Pt. 1	do. p.258.
Nov. 23	Comedy ?	Foulis's Account Book, p.13.
Nov. 28	The Committee	do. p.13.
Dec. 9	Several	do. p.13.
-19)	Comedies ?	
² Dec. 21	Sir Solomon	do. p.14.
Dec. 21	Comedy ?	do. p.14.
Dec. 30	Comedy ?	do. p.14.
Dec. 31	Comedy ?	do. p.14.

1. Very often the word "comedy" is used as equivalent to "play", e.g. Fountainhall speaks of "Aurengzebe", "Siege of Granada", and "Destruction of Jerusalem" as "comedies".
2. Here there are two separate entries under the same date.

Date	Play	Source
1673: Feb./Mar.	Sir Martin Mar-all	Fountainhall's Journals, p. 259.
June	The Spanish Curate.	do. p.263.
July/Aug.	The Maiden's Tragedy	do. p.265.
July/Aug.	Comedy ?	do. p.265.
Dec.	Marriage-a-la mode.	do. p.270.
1674: June 21	No title	Cunningham's Diary (Scottish Hist.Soc'y.) p.39.
1679: July 26	No title	do. p.112.
1680: Jan. 8	No title	do. p.115.
1681: May 30	No title	Fountainhall's "Chronological Notes", p. 9.
Nov. 15	Mithridates.	Fountainhall's "Historical Observes", p. 51.
?	The Indian Emperor.	Archaeologia Scotica, Vol.I, p.499.
1683: Sept. 27	The Turk's Defeat.	Erskine of Carnock's "Journal", p. 17.
1684: Feb. 2(?)	?	do. p. 33.
1705: ?	The Spanish Friar.	R. Chambers: "Traditions of Edinburgh", p. 151 and pp. 345-7.
Dec. 14	Puppet Play.	Foulis of Ravenston's "Accounts", p. 413.
1710: ?	?	R. Chambers: "Traditions of Edinburgh", pp. 345-6.
1712: ?	?	H.G. Graham: "Social Life of Scotland", pp. 349-50.
1714: June ?	Macbeth	D. Wilson: "Reminiscences of Old Edinburgh", Vol.II, p.122.
1715: June 13	?	"Warrender Letters" (Scottish History Society), pp.39-40.
June 29	The Inconstant.	Scots Courant, June 27 and 29.
July 6	Macbeth	do. July 4.
July 8	The Inconstant	do. July 8.
July 13	The Wonder.	do. July 11 and 13.
July 15	Boadicea	do. July 15.
July 20	Macbeth	do. July 18 and 20.
July 23	Sir Martin Mar-all.	do. July 22.

Date	Play	Source
1715: July 27	The Beaux' Stratagem, & The Stage-Coach.	Scots Courant, July 25 and 27.
Aug. 3	Love for Love & The Walking Statue.	do. Aug. 3.
Aug. 5	The Earl of Essex	do. Aug. 5.
Aug. 10	The Spanish Friar & Hob.	do. Aug. 8 and 10.
Aug. 17	Sophonisha & The Slip.	do. Aug. 15 and 17.
Dec. 12	The Spanish Friar.	do. Dec. 12.
Dec. 14	The Constant Couple	do. Dec. 14.
Dec. 16	The Earl of Essex	do. Dec. 16.
1724: Dec. ?	?	Caledonian Mercury, Dec. 10, 1724.
1725: Jan. 19	Musick Opera	Edinburgh Evening Courant, Jan. 21, 1725.
¹ 1725) Winter 1726)	?	"Printed Documents Concerning Anthony Aston", No. 3 (Nov. 20, 1727): Prologue by Allan Ramsay, spoken by Aston.
¹ 1726) Winter 1727)	?	do.
1727: Nov. 13	Love for Love.	"Printed Documents", No. 3. (Nov. 20, 1727).
Dec. 13	The Earl of Essex.	Caledonian Mercury, Dec. 14, 1727.
?	The Mourning Bride.	R. Wodrow: "Analecta", Vol. III, p. 476.
1728: Oct. ?	The Beggar's Opera.	A. Campbell: "History of Poetry in Scotland", p. 355.
1730: Nov. ?	?	"Agreement among the Edinburgh Company of Comedians" - Edinburgh Register of Deeds.
1731: Mar. ?	Macbeth.	Caledonian Mercury, April 1, 1731.
² Apr. ? ?	Woman is a Riddle. Damon & Phillida	do. Title Page of "Damon & Phillida".

1. In each case it is stated that Aston gave performances during the winter of those years, but no details are to be found.
2. This play is dated 1732. It probably therefore took place in 1731 or early 1732.

Date	Play	Source
1732: July 10	Macbeth.	Caledonian Mercury & Edinburgh Evening Courant, July 11, 1732.
1 Nov. 1	Love Makes a Man	Edinburgh Evening Courant, Nov. 2, 1732.
1733: June 6	Beggar's Opera.	Caledonian Mercury, June 4, 1733.
June 13	Beggar's Opera	do.
?	Othello	Caledonian Mercury, July 12, 1733.
?	Hamlet	do.
?	Henry IV	do.
?	Humours of Falstaff	do.
July 13	King Lear	do.
Nov. 5	Tamerlane	Caledonian Mercury, Nov. 1, 1733.
Dec. 26	The Tempest	Caledonian Mercury, Dec. 24 and 27, 1733.
1734: Jan. 2	The Miser	Caledonian Mercury, Jan. 1, 1734.
Jan. 7	The Careless Husband & The Devil to Pay.	Caledonian Mercury, Jan. 7, 1734.
Jan. 28	The Way of the World and Flora.	Caledonian Mercury, Jan. 24, 1734.
Feb. 1	Macbeth & Flora	Caledonian Mercury, Jan. 31, 1734.
Feb. 6	Love Makes the Man, & The Mock Doctor.	Caledonian Mercury, Feb. 4, 1734.
Feb. 11	The Conscious Lovers and The Devil to Pay.	Caledonian Mercury, Feb. 7, 1734.
Mar. 20	The Wonder	Caledonian Mercury, Mar. 19, 1734.
Nov. 6	The Kind Impostor & Crononhotonthologos	Caledonian Mercury, Nov. 4, 1734.
2 Dec. 11	The Relapse & a Pantomime	Caledonian Mercury, Dec. 10, 1734.
1735: Jan. 3	The Tempest	Caledonian Mercury, Jan. 2, 1735.
Jan. 13	The Relapse & Ohrononhotonthologos	Caledonian Mercury, Jan. 9, 1735.
Jan. 14	Henry IV	Caledonian Mercury, Jan. 15, 1735.

1. According to the Courant, the Company was dismissed because of the poor audience.
2. The pantomime consisted of scenes from three pieces: "Perseus and Andromeda", "Cephalus and Procrea", and "The Burgomaster Trick'd".

Date	Play	Source
1735: Jan. 22	Oroonoko & The Devil to Pay	Caledonian Mercury, Jan. 22, 1735.
Jan. 31	The Relapse & a Pantomime	Caledonian Mercury, Jan. 28, 1735.
Nov. 10	The Spanish Friar	Edinburgh Evening Courant, Nov. 4-6, 1735.
1 Nov. 10	Pantomime	Edinburgh Evening Courant, Nov. 6-10, 1735.
Nov. 19	The Tender Husband & The Perplexed Rolander.	Caledonian Mercury, Nov. 18, 1735.
Dec. 22	The Drummer & The Hussar	Caledonian Mercury, Dec. 18, 1735.
1736: Jan. 5	?	Caledonian Mercury, Jan. 8, 1736.
Feb. 9	Pantomime	Caledonian Mercury, Feb. 5, 1736.
Nov. 8	The Recruiting Officer & The Virgin Unmask'd	Caledonian Mercury, Nov. 4 & 15, 1736.
2 ?	The Disappointed Gallant.	Preface to the Play.
1739: Jan. 5	Macbeth	Caledonian Mercury, Jan. 9, 1739.
Jan. 8	Careless Husband	do.
Jan. 10	The Gamester	Caledonian Mercury, Jan. 11, 1739.
Jan. 22 or 23	?	Caledonian Mercury, Jan. 25 & 29, 1739.
Dec. 18	The Provoked Husband	Caledonian Mercury, Dec. 18, 1739.
1741: Mar. 13	She Would & She Would Not and The Honest Yorkshireman.	Caledonian Mercury, Mar. 12, 1741.
Oct. 5	The Beggar's Opera	Caledonian Mercury, Oct. 8, 1741.
Oct. 12	The Beggar's Opera	do.
Dec. 4	The Negromancer	Caledonian Mercury, Dec. 1, 1741.
Dec. 18	Pamela	Caledonian Mercury, Dec. 21, 1741.
Dec. 21	Pamela	do.
1742: Jan. 22	Cato	Caledonian Mercury, Jan. 25, 1742.

1. Signora Violante was performing in the Carrubber's Close Theatre at the same time as the Comedians were in Taylors' Hall.
2. This play is dated 1738, but it was probably given in Allan Ramsay's Theatre in 1736-7.

Date	Play	Source
1743: Jan. 31	The Mourning Bride & The Toy-Shop	Caledonian Mercury, Jan. 27, 1743.
Feb. 9	The Provoked Husband & The Devil to Pay	Caledonian Mercury, Feb. 7, 1743.
Feb. 21	Richard III & The Mock Lawyer	Caledonian Mercury, Feb. 17, 1743.
Feb. 28	King Lear & The Mock Lawyer	Caledonian Mercury, Feb. 24, 1743.
Mar. 28	The Wedding Day	Caledonian Mercury, Mar. 24, 1743.
1744: Feb. 1	The Fair Penitent	Caledonian Mercury, Jan. 30, 1744.
Feb. 10	The Orphan & The Devil to Pay	Caledonian Mercury, Feb. 9, 1744.
Mar. 6	The Mourning Bride & Sir John Cockle at Court	Caledonian Mercury, Mar. 2, 1744.
Mar. 9	The Spanish Friar & The Contrivances.	Caledonian Mercury, Mar. 8, 1744.
Oct.	Pantomimes	Caledonian Mercury, July 17, 1744.
1745: Feb. 11	Venice Preserved	Caledonian Mercury, Feb. 7, 1745.
Mar. 13	Tunbridge Walks & The Lottery	Caledonian Mercury, Mar. 8, 1745.
Apr. 3	The Constant Couple & Harlequin Skeleton.	Caledonian Mercury, Apr. 2, 1745.
1 ?	The Wrangling Lovers.	Preface to the Play (Edin. 1745).
1746: Aug. 5	The Earl of Essex & The Lying Chambermaid	Edinburgh Evening Courant, Aug. 4, 1746.
Aug. 26	The Wife's Relief and The Amours of Harlequin	Edinburgh Evening Courant, Aug. 25, 1746.
1747: Jan. 21	Alzira & The King & The Miller of Mansfield	Caledonian Mercury & Edinburgh Evening Courant, Jan. 20, 1747.
Feb. 6	Jane Shore & The Lying Chambermaid	Caledonian Mercury, Feb. 6, 1747.
Mar. 11	Macbeth & Miss in Her Teens	Caledonian Mercury & Edinburgh Evening Courant, Mar. 10, 1747.

1. This play is an adaptation by W. Lyon of Vanburgh's "Mistake". It was published in Edinburgh in 1745.

Date	Play	Source
1747: Mar. 27	The Beggar's Opera	Caledonian Mercury & Edinburgh Evening Courant, Mar. 26, 1747.
Apr. 1	The Suspicious Husband & Miss in Her Teens, (and The Fly).	Caledonian Mercury & Edinburgh Evening Courant, Mar. 31, 1747.
July 10	Hamlet	Caledonian Mercury & Edinburgh Evening Courant, July 9 and 13, 1747.
July 13	The Recruiting Officer	Caledonian Mercury & Edinburgh Evening Courant, July 13, 1747.
July 15	Richard III	Caledonian Mercury, July 14 & 16, and Edinburgh Evening Courant, July 16, 1747.
July 20	The Provoked Husband	Caledonian Mercury & Edinburgh Evening Courant, July 16, 1747.
July 22	King Lear	Caledonian Mercury & Edinburgh Evening Courant, July 21, 1747.
July 24	Venice Preserved	Caledonian Mercury & Edinburgh Evening Courant, July 23, 1747.
July 27	Cato	Caledonian Mercury & Edinburgh Evening Courant, July 30, 1747.
July 29	Oroonoko	Caledonian Mercury & Edinburgh Evening Courant, July 28, 1747.
July 31	Richard III	Caledonian Mercury & Edinburgh Evening Courant, July 30, 1747.
Aug. 4	The Orphan	Caledonian Mercury & Edinburgh Evening Courant, Aug. 3 & 4, 1747.
Aug. 7	Jane Shore	Caledonian Mercury & Edinburgh Evening Courant, Aug. 6, 1747.
Aug. 10	The Distressed Mother	Caledonian Mercury & Edinburgh Evening Courant, Aug. 10, 1747.
Aug. 12	The Fair Penitent	Caledonian Mercury & Edinburgh Evening Courant, Aug. 11, 1747.
Aug. 14	Venice Preserved	Caledonian Mercury & Edinburgh Evening Courant, Aug. 13, 1747.
Aug. 28	Rule A Wife And Have A Wife & The Anatomist	Caledonian Mercury & Edinburgh Evening Courant, Aug. 27, 1747.
Nov. 16	Hamlet	Caledonian Mercury, Oct. 29 & Nov. 5, and Edinburgh Evening Courant, Oct. 26 & Nov. 3, 1747.
Nov. 18	All For Love	do.
Nov. 30	Hamlet	Caledonian Mercury, Nov. 26 & Edinburgh Evening Courant, Nov. 24, 1747.

Date	Play	Source
1747: Dec. 2	Othello	Caledonian Mercury, Nov. 26 & Edinburgh Evening Courant, Nov. 24, 1747.
1748: Jan. 18	Macbeth	Caledonian Mercury, Jan. 18, 1748, & Edinburgh Evening Courant, Dec. 28 and 29, 1747.
1 Jan. 19	Macbeth	do.
Jan. 26	Julius Caesar & Miss in Her Teens	Caledonian Mercury, Jan. 25, 1748.
Feb. 2	Macbeth	Caledonian Mercury, Feb. 2, 1748.
Feb. 5	Tancred & Sigismunda and The Anatomist	Caledonian Mercury, Feb. 2, 1748.
Feb. 12	Julius Caesar & a Farce	Caledonian Mercury, Feb. 11, 1748.
Feb. 15	Othello & The Lying Valet	do.
Feb. 19	Hamlet	Caledonian Mercury, Feb. 18, 1748.
Feb. 22	The Fair Penitent & The Anatomist	Caledonian Mercury, Feb. 22, 1748.
Feb. 25	Zara & The Lottery	Caledonian Mercury, Feb. 23, 1748.
Mar. 9	King Lear & The Lottery	Caledonian Mercury, Mar. 8, 1748.
Mar. 30	The Albion Queens & Love Triumphant	Caledonian Mercury & Edinburgh Evening Courant, Mar. 28 & 29, 1748.
Apr. 26	Beggar's Opera & Miss in her Teens	Caledonian Mercury & Edinburgh Evening Courant, Apr. 25, 1748.
May 3	Henry IV (Pt. I) & The Virgin Unmasked	Caledonian Mercury & Edinburgh Evening Courant, May 3, 1748.
May 31	The Careless Husband & Miss in her Teens	Caledonian Mercury & Edinburgh Evening Courant, May 30, 1748.
June 8	Othello	Caledonian Mercury & Edinburgh Evening Courant, June 6 & 7, 1748.
June 13	The Rival Queens	Caledonian Mercury & Edinburgh Evening Courant, June 9, 1748.
June 15	The Distressed Mother	Edinburgh Evening Courant, June 14, 1748.
June 17	Henry IV	Edinburgh Evening Courant, June 16, 1748.

1. Apparently there was so great a demand for tickets on the Monday that another performance was arranged for Tuesday, Jan. 19.

Date	Play	Source
1748: June 20	Theodosius	Edinburgh Evening Courant, June 16, 1748.
June 22	Cato	Edinburgh Evening Courant, June 21, 1748.
June 29	The Twin Rivals & The Mock Doctor	Caledonian Mercury, June 27, 1748.
July 1	Richard III	Edinburgh Evening Courant, June 30, 1748.
July 4	Oroonoko	Edinburgh Evening Courant, July 4, 1748.
July 8	The Mourning Bride & The Virgin Unmask'd	Caledonian Mercury & Edinburgh Evening Courant, July 7, 1748.
July 13	The Orphan & The Lying Valet	Caledonian Mercury & Edinburgh Evening Courant, July 12, 1748.
July 25	Julius Caesar & The Virgin Unmask'd	Caledonian Mercury & Edinburgh Evening Courant, July 21, 1748.
Aug. 1	Richard III	Edinburgh Evening Courant, July 28, 1748.
Aug. 2	Jane Shore	Caledonian Mercury & Edinburgh Evening Courant, July 28, 1748.
Aug. 3	The Foundling	do.
Aug. 5	The Provok'd Wife	Caledonian Mercury, July 28, 1748.
¹ Aug. 7	Volpone	Caledonian Mercury, July 21, 1748.
Sept. 12	The Distressed Mother & Miss in her Teens	Caledonian Mercury & Edinburgh Evening Courant, Sept. 8, 1748.
Nov. 11	The Foundling	Caledonian Mercury & Edinburgh Evening Courant, Nov. 10, 1748.
Dec. 14	Henry IV (Pt. I) & The Mock Doctor	Caledonian Mercury & Edinburgh Evening Courant, Dec. 13, 1748.
Dec. 28	Comus	Caledonian Mercury, Dec. 26, 1748.
1749: Jan. 2	Comus	Edinburgh Evening Courant, Dec. 29, 1748.
Jan. 23	King Lear & The What D'Ye Call It	Caledonian Mercury, Jan. 19, 1749.
Jan. 25	The Fair Penitent & Harlequin Restored	Caledonian Mercury, Jan. 24, 1749.
Feb. 13	Venice Preserv'd & The Lottery	Caledonian Mercury & Edinburgh Evening Courant, Feb. 9, 1749.

1. Announced as in rehearsal. No performance date given and it may never have been acted.

Date	Play	Source
1749: Feb. 15	Hamlet and Miss in her Teens	Caledonian Mercury & Edinburgh Evening Courant, Feb. 13, 1749.
Feb. 22	The Provok'd Husband and Miss in her Teens	Caledonian Mercury, Feb. 16 and Edinburgh Evening Courant, Feb. 20, 1749.
Feb. 24	The Way of the World and Harlequin Restor'd	Caledonian Mercury, Feb. 23, 1749.
Feb. 27	Zara and The Lying Valet	Caledonian Mercury & Edinburgh Evening Courant, Feb. 23, 1749.
Feb. 29	Henry IV and Pigmalion	Caledonian Mercury & Edinburgh Evening Courant, Feb. 28, 1749.
Mar. 10	The Conscious Lovers and The Mock Doctor	Caledonian Mercury & Edinburgh Evening Courant, Mar. 7, 1749.
Mar. 14	Richard III and The Intriguing Chambermaid.	Caledonian Mercury & Edinburgh Evening Courant, Mar. 13, 1749.
Mar. 17	George Barnwell & Pigmalion	Edinburgh Evening Courant, Mar. 16, 1749.
Mar. 29	Orconoko & Tom Thumb the Great	Edinburgh Evening Courant, Mar. 27, 1749.
Mar. 31	Tancred and Sigismunda and Miss in her Teens.	Caledonian Mercury, March 30, 1749.
Apr. 4	Cato and Chrononhotonthologos	Edinburgh Evening Courant, Apr. 4, 1749.
Apr. 7	Hamlet and Lethe	Caledonian Mercury, Apr. 6 & 10, 1749.
¹ Apr. 10	The Suspicious Husband and Lethe	Caledonian Mercury, Apr. 10 & Edinburgh Evening Courant, Apr. 6, 1749.
Apr. 17	Henry IV	Caledonian Mercury, Apr. 20, 1749.
May 5	Othello and The Devil to Pay	Caledonian Mercury, May 4, and Edinburgh Evening Courant, May 2, 1749.
May 10	The Distressed Mother and The Virgin Unmask'd	Caledonian Mercury, May 9, 1749.
Oct. 2	The Provok'd Husband	Caledonian Mercury & Edinburgh Evening Courant, Sept. 28, 1749.
Nov. 19	The Constant Couple and The Devil to Pay	Caledonian Mercury, Nov. 16, and Edinburgh Evening Courant, Nov. 14, 1749.
Nov. 21	The Beaux' Stratagem and The Hussar	Caledonian Mercury & Edinburgh Evening Courant, Nov. 20, 1749.

1. The Courant says that the farce was "The Anatomist", the Mercury that it was "Lethe".

Date	Play	Source
1749: ¹ Dec. 20	?	Caledonian Mercury & Edinburgh Evening Courant, Dec. 25, 1749.
1750: Feb. 17	Richard III and Miss in her Teens	Caledonian Mercury & Edinburgh Evening Courant, Feb. 15, 1750.
¹ Feb. 23	?	Caledonian Mercury & Edinburgh Evening Courant, Feb. 27, 1750.
Mar. 14	The Tempest and The Mock Lawyer.	Caledonian Mercury & Edinburgh Evening Courant, Mar. 13, 1750.
Mar. 19	?	Caledonian Mercury, Mar. 22, 1750.
² July 30	Beggar's Opera	Caledonian Mercury & Edinburgh Evening Courant, July 26, 1750.
³ Aug. 1	Acis & Galatea	Edinburgh Evening Courant, July 30, 1750.
² Aug. 6	Beggar's Opera	Caledonian Mercury & Edinburgh Evening Courant, Aug. 2, 1750.
Nov. 21	?	Caledonian Mercury & Edinburgh Evening Courant, Nov. 20, 1750.
Nov. 23	The Fair Penitent and Damon & Phillida	Caledonian Mercury, Nov. 22, 1750.
Nov. 28	Hamlet and The Devil to Pay	Caledonian Mercury, Nov. 27, 1750.
Nov. 30	The Recruiting Officer and Miss in her Teens	Caledonian Mercury, Nov. 29, 1750.
Dec. 3	Othello and Flora	Caledonian Mercury, Dec. 3, 1750.
Dec. 5	The Conscious Lovers and Miss in her Teens	Caledonian Mercury, Dec. 4, 1750.
Dec. 7	Jane Shore & Merlin	Caledonian Mercury, Dec. 6, 1750.
Dec. 12	The Recruiting Officer and The Devil to Pay.	Caledonian Mercury, Dec. 11, 1750.
Dec. 14	Richard III and Merlin	Caledonian Mercury, Dec. 13, 1750.
Dec. 19	The Orphan and Harlequin Restored.	Caledonian Mercury, Dec. 18, 1750.
Dec. 21	Richard III and Harlequin Restored.	Caledonian Mercury, Dec. 20, 1750.

1. These are "Lost Property" advertisements, from which it may be gathered that plays had been performed on those nights. No other information is available.
2. These two performances of the "Beggar's Opera" may never have taken place.
3. A Masque performed in St. Mary's Hall.

Date	Play	Source
1750: Dec. 26	The Beggar's Opera	Caledonian Mercury, Dec. 20, 1750.
Dec. 28	The Beggar's Opera	Caledonian Mercury, Dec. 27, 1750.
¹ 1751: Jan. 2	Macbeth	Caledonian Mercury, Jan. 1, 1751.
Jan. 4	Macbeth and The Devil to Pay	Caledonian Mercury, Jan. 3, 1751.
Jan. 7	Comus	Caledonian Mercury, Jan. 7 & 10, 1751.
Jan. 9	The Fair Penitent and The Honest Yorkshireman	Caledonian Mercury, Jan. 8, 1751.
Jan. 11	The Beggar's Opera and The Hussar	Caledonian Mercury, Jan. 10, 1751.
Jan. 14	Comus	Caledonian Mercury, Jan. 14, 1751.
Jan. 16	The Suspicious Husband and The Honest Yorkshireman	Caledonian Mercury, Jan. 15, 1751.
Jan. 18	Romeo and Juliet and Miss in her Teens	Caledonian Mercury, Jan. 17 and 22, 1751.
Jan. 28	The Funeral and The Honest Yorkshireman	Caledonian Mercury, Jan. 28, 1751.
Jan. 29	Romeo and Juliet and Damon and Phillida.	Caledonian Mercury, Jan. 29, 1751.
Feb. 1	Comus	Caledonian Mercury, Jan. 31, 1751.
Feb. 4	Richard III	Caledonian Mercury, Feb. 4, 1751.
Feb. 6	Jane Shore and The Dragon of Wantly	Caledonian Mercury, Feb. 5, 1751.
Feb. 8	The Beggar's Opera and Miss in her Teens	Caledonian Mercury, Feb. 7, 1751.
Feb. 15	The Conscious Lovers and The Dragon of Wantly	Caledonian Mercury, Feb. 14, 1751.
Feb. 27	Merchant of Venice and The Dragon of Wantly.	Caledonian Mercury & Edinburgh Evening Courant, Feb. 21, 1751.
Feb. 28	Othello and The Dragon of Wantly	Caledonian Mercury, Feb. 26, 1751.

1. According to Dibdin, "Annals of the English Stage", p. 69, no records of what the company did during the early part of 1751 can be found.

Date	Play	Source
1751: Mar. 4.	King Lear and The Dragon of Wantly	Caledonian Mercury, Feb. 28, 1751.
Mar. 6	The Beggar's Opera and A Cure for a Scold.	Caledonian Mercury, Mar. 5, 1751.
¹ Mar. 13	King John and Tom Thumb the Great	Caledonian Mercury, Mar. 5 & 11, Edinburgh Evening Courant, Mar. 12, 1751.
Mar. 20	Merchant of Venice and Tom Thumb the Great.	Caledonian Mercury & Edinburgh Evening Courant, Mar. 19, 1751.
Mar. 22	Comus and The Lying Valet	Caledonian Mercury & Edinburgh Evening Courant, Mar. 19, 1751.
Mar. 26	Acis and Galatea	Caledonian Mercury, Mar. 18, & Edinburgh Evening Courant, Mar. 14, 1751.
Apr. 17	The Roman Father and A Cure for a Scold.	Caledonian Mercury, Apr. 16, 1751.
Apr. 19	Venice Preserv'd and Tom Thumb the Great	Caledonian Mercury, Apr. 18, 1751.
Apr. 29	The Roman Father and The Virgin Unmask'd	Caledonian Mercury, Apr. 29, & Edinburgh Evening Courant, Apr. 25, 1751.
June 28	Merchant of Venice and The Dragon of Wantly.	Caledonian Mercury & Edinburgh Evening Courant, June 18, 1751.
July 1	The Orphan and Harlequin Carrier	Edinburgh Evening Courant, June 27, 1751.
July 3	? and Harlequin Carrier	Edinburgh Evening Courant, July 2, 1751.
Aug. 7	The Distrest Mother and Harlequin Carrier.	Caledonian Mercury & Edinburgh Evening Courant, Aug. 5, 1751.
Aug. 23	Hamlet and Miss in in her Teens	Caledonian Mercury, Aug. 20, 1751.
Aug. 26	Julius Caesar and Miss in her Teens	Caledonian Mercury, Aug. 22 and 26, 1751.
Nov. 25	Richard III and a farce	Caledonian Mercury, Nov. 21, 1751.
1752: Feb. 26	Pantomime	Caledonian Mercury, Feb. 24, 1752.

1. This was the first time "King John" had been acted in Edinburgh.

Date	Play	Source
1752: Mar. 4	Cato and Miss in her Teens	Caledonian Mercury, Mar. 2, 1752.
Apr. 17	Gentle Shepherd	Caledonian Mercury, Apr. 14 & 20, 1752.
¹ Apr. 24	Gentle Shepherd	Caledonian Mercury, Apr. 23, 1752.
¹ May 12	Gentle Shepherd	Caledonian Mercury, May 7 & 26, 1752.
June 22	Gentle Shepherd	Caledonian Mercury, June 18, 1752.
July 2	The Orphan	Caledonian Mercury, June 30, 1752.
July 7	Gentle Shepherd and Wrangling Lovers.	Caledonian Mercury, July 6, 1752.
July 16	Hamlet and a farce	Caledonian Mercury, July 14, 1752.
July 27	Richard III	Caledonian Mercury, July 23, 1752.
Aug. 15	The Gentle Shepherd	Caledonian Mercury, Aug. 13 1752.
Aug. 18	The Gentle Shepherd	Caledonian Mercury, Aug. 17, 1752.
Sept. 1	The Gentle Shepherd	Caledonian Mercury, Aug. 27, 1752.
Nov. 24	The Beggar's Opera	Caledonian Mercury, Nov. 23, 1752.
Dec. 5	Pantomimes	Caledonian Mercury, Dec. 4, 1752.
Dec. 7	Pantomimes	Caledonian Mercury, Dec. 7, 1752.
Dec. 9	Pantomimes	Caledonian Mercury, Dec. 7, 1752.
Dec. 15	Romeo and Juliet and The Contrivances	Caledonian Mercury, Dec. 14, 1752.
1753: Feb. 2	The Enraged Musician	Caledonian Mercury, & Edinburgh Evening Courant, Jan. 30, 1753.
Feb. 22	The Stratagem	Caledonian Mercury, Feb. 20 & 22, and Edinburgh Evening Courant, Feb. 19, 20, 22, 1753.
Mar. 20	George Barnwell and Buckram in Armour	Edinburgh Evening Courant, Mar. 15, 1753.
Apr. 4	Richard III and The Honest Yorkshireman	Caledonian Mercury & Edinburgh Evening Courant, Apr. 2, 1753.

1. These performances Dibdin places in 1751. ("Annals of the Edinburgh Stage", p. 69).

Date	Play	Source
1753: Dec. 3	Venice Preserv'd	Scots Magazine, December, 1753.
Dec. 5	The Foundling and The Virgin Unmask'd	do.
Dec. 7	Provoked Husband and Miss in her Teens	do.
Dec. 10	Suspicious Husband and The Intriguing Chambermaid	do.
Dec. 12	Othello and The Lottery	do.
Dec. 14	The Stratagem and The Mock Doctor	do.
Dec. 17	Conscious Lovers and The Honest Yorkshireman	do.
Dec. 19	The Mourning Bride	do.
Dec. 22	The Rehearsal	do.
Dec. 26	George Barnwell and Lethe	do.
Dec. 29	The Rehearsal	do.
1754: Jan. 1	Macbeth	Scots Magazine, Jan. 1754.
Jan. 3	Henry IV (Pt. I) and Lethe	do.
Jan. 5	The Orphan and The Devil to Pay	do.
Jan. 7	Love makes a Man & Chrononhotonthologos	do.
Jan. 9	Hamlet and The Anatomist	do.
Jan. 12	Merry Wives of Windsor	do.
Jan. 14	Provoked Husband and The Lottery	do.
Jan. 16	The Suspicious Husband and Lethe	do.
Jan. 19	Henry IV, Pt. I	do.
Jan. 21	The Virgin Unmask'd & The Rehearsal	do.
Jan. 23	King Lear & The Honest Yorkshireman	do.
Jan. 26	A Bold Stroke for a Wife & The Intriguing Chambermaid	do.
Jan. 28	The Stratagem & The Mock Doctor	do.
Jan. 30	The Inconstant & Flora	do.

Date	Play	Source
1754: Feb. 2	Macbeth	Scots Magazine, Feb. 1754.
Feb. 4	Tancred & Sigismunda and The Mock Doctor	do.
Feb. 6	The Rehearsal & The Lottery	do.
Feb. 8	Love Makes a Man & The Anatomist	do.
Feb. 11	Much Ado about Nothing & Don Quixote in England	do. and also Caledonian Mercury & Edinburgh Evening Courant, Feb. 12, 1754.
Feb. 13	Othello & Lethe	Scots Magazine, Feb. 1754.
Feb. 18	Romeo & Juliet	do.
Feb. 20	The Mourning Bride and Damon and Phillida	do.
Feb. 22	Romeo & Juliet	do.
Feb. 23	Merry Wives of Windsor	do.
Feb. 25	Herminius and Espasia	do. and also Caledonian Mercury, Feb. 12, 19, 25, and Edinburgh Evening Courant, Feb. 12, 19, 25, 26, 1754.
Feb. 28	Herminius and Espasia	Scots Magazine, Feb. 1754; Caledonian Mercury & Edinburgh Evening Courant, Feb. 28, 1754.
Mar. 2	Herminius and Espasia	Scots Magazine, March 1754; Caledonian Mercury & Edinburgh Evening Courant, Feb. 28, 1754.
Mar. 4	The Suspicious Husband and Miss in her Teens	Scots Magazine, March 1754; Caledonian Mercury & Edinburgh Evening Courant, Feb. 28 and March 4, 1754.
Mar. 6	Henry IV (Pt. I) and Lethe	Scots Magazine, March 1754; Caledonian Mercury, Mar. 5 and Edinburgh Evening Courant, Mar. 4, 1754.
Mar. 9	The Conscious Lovers and Miss in her Teens	Scots Magazine, March 1754; Caledonian Mercury & Edinburgh Evening Courant, Mar. 7, 1754.
Mar. 11	The Provok'd Husband and The Lying Valet	Scots Magazine, March, 1754.
Mar. 13	Tancred and Sigismunda & Lethe	Scots Magazine, March 1754; Caledonian Mercury & Edinburgh Evening Courant, Mar. 11, 1754.

Date	Play	Source
1754: Mar. 20	Beggar's Opera & Chrononhotonthologos	Scots Magazine, March, 1754; Caledonian Mercury, Mar. 18 and Edinburgh Evening Courant, Mar. 19, 1754.
Mar. 22	The Rehearsal & Flora	do. do. do.
Mar. 23	The Miser & Damon & Phillida	Scots Magazine, Mar., 1754.
Mar. 25	The Recruiting Officer & The Contrivances	do.
¹ Mar. 27	Romeo and Juliet and Don Quixote	Scots Magazine, March, 1754; Caledonian Mercury, Mar. 19 & 25, Edinburgh Evening Courant, Mar. 19, 1754.
Mar. 29	The Miser and Miss in her Teens.	Scots Magazine, March, 1754.
Mar. 30	Much Ado about Nothing & The Contrivances	do.
Apr. 3	The Provok'd Husband & The Honest Yorkshireman	Caledonian Mercury, Apr. 1 & Edinburgh Evening Courant, Apr. 1 & 2, 1754.
Apr. 10	The Foundling	Caledonian Mercury & Edinburgh Evening Courant, Apr. 8, 1754.
Apr. 15	Merchant of Venice	Caledonian Mercury & Edinburgh Evening Courant, Apr. 11 & 15, 1754.
Aug. 7	The Gentle Shepherd and Miss in her Teens	Caledonian Mercury, Aug. 1 & 5, 1754.
Aug. 28	The Gentle Shepherd and The Petticoat Plotters	Caledonian Mercury, Aug. 26, 1754.
Sept. 11	The Gentle Shepherd	Caledonian Mercury & Edinburgh Evening Courant, Sept. 10, 1754.
Dec. 28	The Suspicious Husband	Caledonian Mercury & Edinburgh Evening Courant, Dec. 24 & 26, 1754.
Dec. 30	The Recruiting Officer	Caledonian Mercury & Edinburgh Evening Courant, Dec. 30, 1754.
1755: Jan. 2	The Constant Couple	Caledonian Mercury, Dec. 31, 1754.
Jan. 4	Richard III	Caledonian Mercury & Edinburgh Evening Courant, Jan. 2, 1755.

1. "Romeo and Juliet" was Torrington's benefit and was originally fixed for March 20. It was postponed first to March 25 and then to March 27.

Date	Play	Source
1755: Jan. 6	Romeo and Juliet	Caledonian Mercury & Edinburgh Evening Courant, Jan. 6, 1755.
Jan. 8	Much Ado about Nothing & The Honest Yorkshiramen	do. Jan. 7, 1755.
Jan. 11	Much Ado about Nothing & The Intriguing Chambermaid	do. Jan. 9, 1755.
Jan. 13	King Lear & The Miller of Mansfield	do. Jan. 13, 1755.
Jan. 15	The Recruiting Officer & The Duke and No Duke	do. Jan. 14, 1755.
Jan. 19	The Stratagem & The Duke and No Duke	do. Jan. 16, 1755.
Jan. 20	The Constant Couple & Ietho	do. Jan. 20, 1755.
Jan. 22	The Busy Body & The Duke and No Duke	do. Jan. 21, 1755.
Jan. 25	King Lear & The Duke and No Duke	do. Jan. 23, 1755.
Jan. 27	The Mourning Bride & The Lottery	do. Jan. 27, 1755.
Jan. 29	The Suspicious Husband & Miss in her Teens	do. Jan. 28, 1755.
Feb. 1	The Rehearsal & Don Quixote in England	do. Jan. 30, 1755.
Feb. 3	The Inconstant & The Intriguing Chambermaid	do. Feb. 3, 1755.
Feb. 5	Much Ado about Nothing & The Duke and No Duke	do. Feb. 4, 1755.
¹ Feb. 8	The City Wives Confederacy	Caledonian Mercury Feb. 6 & 10, Edinburgh Evening Courant, Feb. 6, 1755.
Feb. 10	Tancred & Sigismunda & The Lying Valet	Caledonian Mercury, Feb. 10, 1755.

1. The Mercury of Feb. 10 contains a "Puff" for the play and actors.

Date	Play	Source
1755: Feb. 14	Romeo & Juliet	Caledonian Mercury, Feb. 11 & 13, 1755.
Feb. 15	The Foundling & a Farce	do.
Feb. 17	The City Wives Confederacy & The Duke and No Duke	Caledonian Mercury & Edinburgh Evening Courant, Feb. 17, 1755.
Feb. 19	Love Makes a Man and Letha	do. Feb. 18, 1755.
Feb. 21	Romeo & Juliet	do. Feb. 20, 1755.
Feb. 22	The Stratagem & What D'Ye Call It	do. do.
Feb. 24	As You Like It	Caledonian Mercury & Edinburgh Evening Courant, Feb. 20 and 24, 1755.
Feb. 26	Romeo & Juliet	Caledonian Mercury & Edinburgh Evening Courant, Feb. 25, 1755.
Mar. 1	The Suspicious Husband & The Intriguing Chambermaid	do. Feb. 27, 1755.
Mar. 3	The Provok'd Husband & The Lottery	Caledonian Mercury & Edinburgh Evening Courant, Feb. 25 & 27, Mar. 3, 1755.
Mar. 5	The Conscious Lovers & The Generous Free-Mason.	Caledonian Mercury & Edinburgh Evening Courant, Mar. 3 & 4, 1755.
Mar. 7	Merchant of Venice & The Simpletons	do. Mar. 3, 4, 6, 1755.
Mar. 10	Macbeth & The Devil to Pay	do. Mar. 6, 1755.
Mar. 12	Much Ado About Nothing & Don Quixote	Caledonian Mercury, Mar. 11 & Edinburgh Evening Courant Mar. 10 & 11, 1755.
Mar. 19	The Recruiting Officer & Captain O'Blunder	Caledonian Mercury, Mar. 18, 1755
Mar. 21	The Constant Couple	Caledonian Mercury & Edinburgh Evening Courant, Mar. 18, 1755.
Mar. 31	The Beggar's Opera & Miss in her Teens	Caledonian Mercury, Mar. 25 & 27; Edinburgh Evening Courant, Mar. 25, 1755.

Date	Play	Source
¹ 1755: Apr. 2	The Miser & Captain O'Blunder	Caledonian Mercury, Mar. 31, & Edinburgh Evening Courant, Mar. 27, 1755.
Apr. 9	The Miser & The Virgin Unmask'd	Caledonian Mercury & Edinburgh Evening Courant, Apr. 7 & 8, 1755.
Apr. 12	Othello & a Farce	Edinburgh Evening Courant, Apr. 10, 1755.
Apr. 14	George Barnwell & The Honest Yorkshireman	Caledonian Mercury & Edinburgh Evening Courant, Apr. 14, 1755.
July 10	Merope	do. July 8, 1755.
Aug. 7	Beggar's Opera	do. Aug. 5, 1755.
² Sept. 23	The Stratagem & The Mock Doctor	Edinburgh Evening Courant, Sept. 23, 1755.
Nov. 25	The Stratagem	Caledonian Mercury, Nov. 25 & Edinburgh Evening Courant, Nov. 22 & 25, 1755.
Nov. 29	Oroonoko	Caledonian Mercury & Edinburgh Evening Courant, Nov. 27, 1755.
Dec. 2	The Beggar's Opera & Chrononhotonthologos	Edinburgh Evening Courant, Nov. 29, 1755.
Dec. 6	Richard III & The Honest Yorkshireman	Caledonian Mercury & Edinburgh Evening Courant, Dec. 2 & 4, 1755.
Dec. 13	Macbeth	do. Dec. 11, 1755.
Dec. 19	Venice Preserved	do. Dec. 16, 1755.
³ Dec. 26	Merope & a Farce	do. Dec. 25, 1755.
Dec. 29	The Constant Couple & Damon and Phillida	do. Dec. 27, 1755.
Dec. 31	The Orphan & Damon and Phillida	do. Dec. 30, 1755.
⁴ 1756: Jan. 3	King Lear & The School Boy	do. Jan. 1, 1756.

1. May not have taken place owing to Mrs. Stamper's death on March 30, 1755. (Caledonian Mercury, Apr. 1, 1755). Mr. Stamper at any rate did not act. (Caledonian Mercury, Apr. 7, 1755).
2. Performances took place every night this week, as it was the Race Week. Only Tuesday's play was advertized. See Caledonian Mercury and Edinburgh Evening Courant, Sept. 18, 1755.
3. Farce is noted in the Courant only.
4. The advertisement in the Mercury contains a foot-note about a pocket book lost at a performance of the "Rehearsal". No other indication is given of when this play took place.

Date	Play	Source
1756: Jan. 5	The Conscious Lovers	Caledonian Mercury & Edinburgh Evening Courant, Jan. 3, 1756
Jan. 7	The Provok'd Husband & The Intriguing Chambermaid	Caledonian Mercury & Edinburgh Evening Courant, Dec. 16, 1755, and Jan. 6, 1756.
Jan. 12	Love Makes a Man & Don Quixote in England.	Caledonian Mercury & Edinburgh Evening Courant, Jan. 10, 1756.
¹ Jan. 21	The Fair Penitent & a Farce	Caledonian Mercury & Edinburgh Evening Courant, Jan. 20, 1756.
Jan. 24	Much Ado About Nothing	Caledonian Mercury & Edinburgh Evening Courant, Jan. 22, 1756.
Jan. 28	The Busy Body & a Farce	Caledonian Mercury & Edinburgh Evening Courant, Jan. 27, 1756.
Jan. 31	The Suspicious Husband & The Oracle	Caledonian Mercury & Edinburgh Evening Courant, Jan. 29, 1756.
Feb. 2	Tancred & Sigismunda and a Farce	Caledonian Mercury & Edinburgh Evening Courant, Jan. 31, 1756.
Feb. 4	The Conscious Lovers & The Oracle	Caledonian Mercury & Edinburgh Evening Courant, Feb. 3, 1756.
Feb. 9	The Conscious Lovers & The Oracle	Caledonian Mercury & Edinburgh Evening Courant, Feb. 7, 1756.
Feb. 11	Richard III & The Apprentice	Caledonian Mercury & Edinburgh Evening Courant, Feb. 10, 1756.
Feb. 14	The Foundling & The Oracle	Caledonian Mercury & Edinburgh Evening Courant, Feb. 12, 1756.
Feb. 16	The Distress'd Mother & The Intriguing Chambermaid	Caledonian Mercury & Edinburgh Evening Courant, Feb. 14, 1756.
Feb. 18	The Provok'd Wife & a Farce	Caledonian Mercury & Edinburgh Evening Courant, Feb. 17, 1756.
Feb. 21	The Provok'd Wife & The Apprentice	Caledonian Mercury & Edinburgh Evening Courant, Feb. 19, 1756.
² Feb. 23	The Suspicious Husband & The Apprentice	Caledonian Mercury & Edinburgh Evening Courant, Feb. 21, 1756.
Feb. 28	Jane Shore & Lethe	Caledonian Mercury & Edinburgh Evening Courant, Feb. 26, 1756.
³ Mar. 4	Unnamed Play	Caledonian Mercury, Mar. 4, 1756.

1. The Mercury and Courant of Jan. 15, 1756, refer to a temporary interruption of performances (due to the Convention of Westminster, Jan. 16, 1756?)
2. This was Lee's last performance before his arrest.
3. Probably Digges's first performance - Marine's Concert of Music had to be postponed because of the play.

Date	Play	Source
1756) Mar. 6	The Provok'd Husband & The Lottery	Caledonian Mercury, Mar. 4, 1756.
Mar. 13	The Funeral	Caledonian Mercury & Edinburgh Evening Courant, Mar. 9, 1756.
Mar. 16	Mahomet the Imposter & Flora	Caledonian Mercury, Mar. 9, 11, 13, & Edinburgh Evening Courant, Mar. 9, 13, 1756.
¹ Mar. 23	Unnamed Play	Caledonian Mercury, Mar. 20, 1756.
Mar. 24	The Fatal Marriage	Caledonian Mercury, Mar. 27, 1756.
Mar. 29	Henry VIII	Caledonian Mercury & Edinburgh Evening Courant, Mar. 25, 1756.
² Apr. 3	Oroonoko & a farce	Caledonian Mercury, Mar. 30 & Apr. 1, & Edinburgh Evening Courant, Apr. 1, 1756.
Apr. 5	Henry VIII	Caledonian Mercury & Edinburgh Evening Courant, Apr. 1, 1756.
Apr. 10	The Provok'd Wife & a Farce	Caledonian Mercury & Edinburgh Evening Courant, Apr. 8, 1756.
Apr. 12	Henry VIII	Caledonian Mercury & Edinburgh Evening Courant, Apr. 8, 1756.
Apr. 24	The Fatal Marriage & a Farce	Caledonian Mercury & Edinburgh Evening Courant, Apr. 20 & 22, 1756.
June 23	The Miser & a Farce	Caledonian Mercury & Edinburgh Evening Courant, June 17 & 22, 1756.
June 30	Theodosius and Catherine & Petruchio	Caledonian Mercury & Edinburgh Evening Courant, June 26 & 29, 1756.
July 7	The Provok'd Wife & a Hint to the Sailors	Caledonian Mercury & Edinburgh Evening Courant, July 3 & 6, 1756.
July 14	Hamlet & The Oracle	Caledonian Mercury & Edinburgh Evening Courant, July 10 & 13, 1756.
July 21	The Way of the World & a Farce	Caledonian Mercury & Edinburgh Evening Courant, July 17 & 20, 1756.
July 28	Hamlet	Caledonian Mercury & Edinburgh Evening Courant, July 24 & 27, 1756.

1. Macdougall's Concert of Music was postponed for this play also.
2. This was a benefit for Mrs. Hamilton and there was some misunderstanding over what was to be given. It may have been "The Fair Penitent".

Date	Play	Source
1756: Aug. 4	The Beggar's Opera & Duke and No Duke	Caledonian Mercury & Edinburgh Evening Courant, July 31 & Aug. 3, 1756.
Aug. 11	The Suspicious Husband & The Lying Valet	Caledonian Mercury & Edinburgh Evening Courant, Aug. 7 & 10, 1756.
Sept. 27	The Rehearsal	Caledonian Mercury & Edinburgh Evening Courant, Sept. 18, 21, 23, 25, 1756.
Sept. 28	Romeo & Juliet	do. Sept. 18, 21, 23, 25, 28, 1756.
¹ Sept. 30	Henry IV (Pt. I)	do. Sept. 18, 21, 23, 25, 28, 30, 1756.
Oct. 1	The Beggar's Opera	do.
Oct. 2	Henry VIII	do.
Nov. 18	The Busy Body	Edinburgh Evening Courant, Nov. 16, 1756.
Nov. 23	The Gentle Shepherd	Caledonian Mercury & Edinburgh Evening Courant, Nov. 18, 1756.
² Nov.	The Revenge	Edinburgh Evening Courant, Nov. 20, 1756.
Dec. 4	Hamlet	Caledonian Mercury & Edinburgh Evening Courant, Dec. 4, 1756.
Dec. 6	Henry VIII	Caledonian Mercury & Edinburgh Evening Courant, Dec. 4, 1756.
Dec. 11	The Beggar's Opera	Caledonian Mercury & Edinburgh Evening Courant, Dec. 9, 1756.
Dec. 14	Douglas	Caledonian Mercury, Dec. 9 & Edinburgh Evening Courant, Dec. 9 & 11, 1756.
³ Dec. 15	Douglas	Playbill
Dec. 16	Douglas	Caledonian Mercury & Edinburgh Evening Courant, Dec. 16, 1756.
Dec. 17	Douglas	Caledonian Mercury & Edinburgh Evening Courant, Dec. 16, 1756.
Dec. 18	Douglas	Caledonian Mercury & Edinburgh Evening Courant, Dec. 16, 1756.
Dec. 22	Douglas	Caledonian Mercury, Dec. 21, 1756.
Dec. 23	Beggar's Opera	Caledonian Mercury & Edinburgh Evening Courant, Dec. 21 & 23, 1756.

1. See also Scots Magazine, Oct. 1756, for an account of a disturbance at this performance. According to this, "Henry IV" took place on Friday, Oct. 1.
2. Given ~~some~~ time between Nov. 22 and 27.
3. This playbill is in the National Library of Scotland (H.1.a.15) and was apparently unknown to Dibdin.

Date	Play	Source
¹ 1756: Dec. 27	The Tempest	Caledonian Mercury, Dec. 21 & Edinburgh Evening Courant, Dec. 18 & 21, 1756.
Dec. 28	The Tempest	Edinburgh Evening Courant, Dec. 25, 1756.
Dec. 30	The Royal Merchant	Edinburgh Evening Courant, Dec. 28 & 30, 1756.
1757: Jan. 1	The Conscious Lovers	Edinburgh Evening Courant, Dec. 30, 1756.
Jan. 3	The Royal Merchant & Miss in her Teens	Edinburgh Evening Courant, Jan. 1, 1757.
Jan. 5	Jane Shore & The Anatomist	Edinburgh Evening Courant, Jan. 4, 1757.
Jan. 8	The Conscious Lovers & Miss in her Teens	Edinburgh Evening Courant, Jan. 6, 1757.
Jan. 10	Comus	Edinburgh Evening Courant, Jan. 13, 1757.
Jan. 12	Jane Shore & Lothe	Edinburgh Evening Courant, Jan. 11, 1757.
Jan. 15	Comus & The Anatomist	Edinburgh Evening Courant, Jan. 13, 1757.
Jan. 22	The Provok'd Wife & The Two Knights from Land's End	Edinburgh Evening Courant, Jan. 20, 1757.
Jan. 27	The Mourning Bride & The Two Knights from Land's End	Edinburgh Evening Courant, Jan. 25, 1757.
Jan. 29	Love for Love & a Farce	Edinburgh Evening Courant, Jan. 27, 1757.
Feb. 2	King Lear	Edinburgh Evening Courant, Jan. 25, 1757.
Feb. 9	Douglas	Edinburgh Evening Courant, Feb. 8, 1757.
Feb. 12	Henry IV (Pt.2)	Edinburgh Evening Courant, Feb. 10, 1757.
Feb. 14	Douglas	Edinburgh Evening Courant, Feb. 12, 1757.
Feb. 16	Hamlet & The Intriguing Chambermaid	Edinburgh Evening Courant, Feb. 15, 1757.
Feb. 19	Merchant of Venice & a Farce	Edinburgh Evening Courant, Feb. 17, 1757.
Feb. 21	Douglas	Edinburgh Evening Courant, Feb. 19, 1757.

1. It is not altogether certain that this performance was given.

Date	Play	Source
1757: Feb. 24	The Rehearsal & The Lottery	Edinburgh Evening Courant, Feb. 22, 1757.
¹ Feb. 26	Venice Preserv'd & The Oracle	Edinburgh Evening Courant, Feb. 22 & 24, 1757.
Mar. 2	Henry IV (Pt. 2) & The Chaplet	Caledonian Mercury & Edinburgh Evening Courant, Mar. 1, 1757.
Mar. 5	The Spanish Friar & The Devil to Pay	Caledonian Mercury & Edinburgh Evening Courant, Mar. 3, 1757.
Mar. 7	Love for Love & The Diversions of a Morning	Edinburgh Evening Courant, Mar. 5, 1757.
Mar. 9	The Funeral & The Sheep Shearing	Caledonian Mercury & Edinburgh Evening Courant, Mar. 8, 1757.
Mar. 12	Zara & The What D'Ye Call It	Edinburgh Evening Courant, Mar. 10, 1757.
² Mar. 14	The Reprisal ??	Edinburgh Evening Courant, Mar. 10, 1757.
Mar. 15	Douglas & The Sheep Shearing	Caledonian Mercury & Edinburgh Evening Courant, Mar. 15, 1757.
Mar. 16	The Drummer & Lethe	Caledonian Mercury & Edinburgh Evening Courant, Mar. 15, 1757.
Mar. 22	Othello & The Vintner Tricked	Caledonian Mercury & Edinburgh Evening Courant, Mar. 19, 1757.
Mar. 24	Alzira & The Reprisals	Edinburgh Evening Courant, Mar. 22, 1757.
Mar. 26	The Conscious Lovers & The Stage Coach	Caledonian Mercury & Edinburgh Evening Courant, Mar. 24, 1757.
Mar. 28	The Fatal Marriage & Tom Thumb the Great	Caledonian Mercury & Edinburgh Evening Courant, Mar. 26, 1757.
Mar. 30	The Fair Penitent & Don Quixote in England	Caledonian Mercury & Edinburgh Evening Courant, Mar. 29, 1757.
Apr. 2	Tancred and Sigismunda & The Reprisals	Edinburgh Evening Courant, Mar. 31, 1757.
Apr. 4	The Miser & The Author	Edinburgh Evening Courant, Apr. 2, 1757.
Apr. 6	The Provok'd Wife & a Farce	Caledonian Mercury, Apr. 5, Edinburgh Evening Courant, Mar. 31, Apr. 2 & 5, 1757.
Apr. 13	Douglas & The Two Knights from Land's End	Caledonian Mercury & Edinburgh Evening Courant, Apr. 12, 1757.

1. The farce of "The Tamer Tamed" was originally billed, but it was changed to "The Oracle".
2. The name of the play is not given in the advertisement.

Date	Play	Source
1757: Apr. 20	The Albion Queens	Edinburgh Evening Courant, Apr. 12 & 19, 1757.
Apr. 23	The Orphan & The What D'Ye Call It	Caledonian Mercury & Edinburgh Evening Courant, Apr. 21, 1757.
Apr. 27	Douglas & Damon and Phillida	Caledonian Mercury & Edinburgh Evening Courant, Apr. 26, 1757.
Apr. 30	The Stratagem & Trick Upon Trick	Caledonian Mercury, Apr. 28, Edinburgh Evening Courant, Apr. 23 & 28, 1757.
May 4	The Spanish Friar & a Farce	Caledonian Mercury & Edinburgh Evening Courant, Apr. 30, 1757.
May 7	Henry IV (Pt. 2) & a Farce	Caledonian Mercury & Edinburgh Evening Courant, May 5, 1757.
May 11	Douglas	Edinburgh Evening Courant, May 10, 1757.
May 12	The Recruiting Officer & Miss in her Teens	Edinburgh Evening Courant, May 10, 1757.
June 25	Hamlet	Fragmenta Scoto-Dramatica.
June 30	The Stratagem & The Two Knights from Land's End	Edinburgh Evening Courant, June 28 & Fragmenta Scoto-Dramatica. 1757
July 4	The Tender Husband & The Lying Valet	Edinburgh Evening Courant, July 2, 1757, & Fragmenta Scoto-Dramatica.
July 7	Love for Love & The Englishman in Paris	Edinburgh Evening Courant, July 5, 1757, & Fragmenta Scoto-Dramatica.
July 9	The Beggar's Opera & Duke and No Duke	Fragmenta Scoto-Dramatica.
July 11	Hamlet & The Mock Doctor	Edinburgh Evening Courant, July 9, 1757, & Fragmenta Scoto-Dramatica.
July 13	The Rehearsal	Edinburgh Evening Courant, July 12, 1757, & Fragmenta Scoto-Dramatica.
July 16	The Provok'd Wife	Edinburgh Evening Courant, July 14, 1757, & Fragmenta Scoto-Dramatica.
July 21	Romeo & Juliet	Caledonian Mercury, July 19, 1757, & Fragmenta Scoto-Dramatica.
July 25	Douglas	Edinburgh Evening Courant, July 23, 1757, & Fragmenta Scoto-Dramatica.
July 28	Henry IV (Pt.1)	Fragmenta Scoto-Dramatica.

Date	Play	Source
1757: Aug. 1	The Miser & Lethe	Edinburgh Evening Courant, July 30, 1757, & Fragmenta Scoto-Dramatica.
Aug. 3	The Mourning Bride	Fragmenta Scoto-Dramatica.
Aug. 5	Lady Jane Grey	Edinburgh Evening Courant, Aug. 2, 1757.
Aug. 9	The Siege of Damascus	Edinburgh Evening Courant, July 30, Aug. 4 & 6, 1757, & Fragmenta Scoto-Dramatica.
Aug. 13	Douglas	Caledonian Mercury, Aug. 11, 1757, & Fragmenta Scoto-Dramatica.
Aug. 15	The Beggar's Opera	Caledonian Mercury, Edinburgh Evening Courant, Aug. 13, 1757, & Fragmenta Scoto-Dramatica.
Aug. 16	The Distress'd Mother	Caledonian Mercury, Edinburgh Evening Courant, Aug. 13 & 16, 1757, & Fragmenta Scoto-Dramatica.
Aug. 17	The Double Dealer	do. do.
¹ Aug. 18	Twelfth Night	do. Edinburgh Evening Courant, Aug. 13, 16, 18, 1757, & Fragmenta Scoto-Dramatica.
¹ Aug. 19	The Siege of Damascus	do. do.
² Aug. 20	The Provok'd Husband & Miss in her Teens	do. Fragmenta Scoto-Dramatica.
Nov. 26	The Beggar's Opera & The Lying Valet	Edinburgh Evening Courant, Nov. 22 & 29, 1757, & Fragmenta Scoto-Dramatica.
Nov. 29	Twelfth Night & The Two Knights	Edinburgh Evening Courant, Nov. 29, 1757, & Fragmenta Scoto-Dramatica.
Dec. 1	Richard III & The Mock Doctor	Fragmenta Scoto-Dramatica.
Dec. 3	The Provok'd Wife & The What D'Ye Call It	Fragmenta Scoto-Dramatica.
Dec. 5	Hamlet & The Anatomist	Fragmenta Scoto-Dramatica.

1. In the Courant for Aug. 16 and 18 the performances for 18th and 19th are interchanged. Fragmenta Scoto-Dramatica keeps them as above.
2. The Courant of Aug. 13 advertises "All for Love" for Aug. 20. Probably "The Provok'd Husband" was substituted, as the Courant of Aug. 16 and 18 makes no mention of "All for Love".

Date	Play	Source
1757: Dec. 7	Henry IV (Pt. 1) & The Virgin Unmask'd	Fragmenta Scoto-Dramatica.
Dec. 10	Rule a Wife and Have a Wife & Damon and Phillida	Edinburgh Evening Courant, Dec. 8 & 13, 1757, and Fragmenta Scoto-Dramatica.
Dec. 12	King Lear & The Anatomist	Fragmenta Scoto-Dramatica.
Dec. 14	Rule a Wife and Have a Wife & Miss in Her Teens	Fragmenta Scoto-Dramatica.
Dec. 17	Romeo & Juliet & a Ballot, Les Menuiers de Prusse	Edinburgh Evening Courant, Dec. 15, 1757, & Fragmenta Scoto-Dramatica.
Dec. 19	The Wonder & Les Menuiers de Prusse	Edinburgh Evening Courant, Dec. 17, 1757, & Fragmenta Scoto-Dramatica.
Dec. 21	The Suspicious Husband & The Drunken Peasant & Intriguing Chamber- maid	Fragmenta Scoto-Dramatica.
Dec. 23	The Rehearsal & Les Menuiers de Prusse	Fragmenta Scoto-Dramatica.
Dec. 26	Macbeth & Trick upon Trick	Fragmenta Scoto-Dramatica.
Dec. 28	Much Ado About Nothing & Tom Thumb the Great	Fragmenta Scoto-Dramatica.
Dec. 29	The Beggar's Opera & The Honest York- shireman	Fragmenta Scoto-Dramatica.
Dec. 31	Rule a Wife and Have a Wife & The Lying Valet	Fragmenta Scoto-Dramatica.
1758: Jan. 3	The Alchemist & Flora	Edinburgh Evening Courant, Dec. 17, 1757, & Fragmenta Scoto-Dramatica.
Jan. 4	Henry IV (Pt. 1): and The Virgin Unmask'd	Fragmenta Scoto-Dramatica.
Jan. 6	The Miser & Don Quixote in England	Fragmenta Scoto-Dramatica.

Date	Play	Source
1758: Jan. 7	Rule a Wife and Have a Wife & Les Mouniers & also The What D'Ye Call It	Fragmenta Scoto-Dramatica.
Jan. 9	Every Man in his Humour & The Intriguing Chamber- maid	Fragmenta Scoto-Dramatica.
Jan. 11	The Siege of Damascus and Catharine & Petruccio	Fragmenta Scoto-Dramatica.
Jan. 13	Hamlet & The Honest Yorkshire- man	Fragmenta Scoto-Dramatica.
Jan. 14	The Alchemist & Flora	Fragmenta Scoto-Dramatica.
Jan. 16	The Beggar's Opera & Lethe	Fragmenta Scoto-Dramatica.
Jan. 18	Henry VIII	Caledonian Mercury & Edinburgh Evening Courant, Jan. 17, 1758. Fragmenta Scoto-Dramatica.
Jan. 20	Rule a Wife & Have a Wife & Taste	Fragmenta Scoto-Dramatica.
Jan. 21	The Conscious Lovers and The Two Knights from Land's End	do.
Jan. 23	The Provok'd Husband & The Intriguing Chambermaid	do.
Jan. 25	Venice Preserv'd & The Honest Yorkshireman	do.
Jan. 27	Much Ado About Nothing & Damon and Phillida	do.
Jan. 28	Rule a Wife and Have a Wife and The Mock Doctor	do.
Jan. 30	Douglas & The Stage Coach	do.
Feb. 1	The Gamester & The Devil to Pay	do.
Feb. 2	Douglas & The Vintner Trick'd	do.
Feb. 4	The Beaux' Stratagem & The Devil to Pay	do.

Date	Play	Source
1758: Feb. 6	The Rehearsal & Catharine and Petruchio	Fragmenta Scoto-Dramatica.
Feb. 9	Merry Wives of Windsor & The Lying Valet	do.
Feb. 11	The Orphan & The Oracle	do.
Feb. 13	Every Man in his Humour & The Stage Coach	do.
Feb. 15	Love for Love & Don Quixote in England.	do.
Feb. 17	Zara & The Honest Yorkshireman	do.
Feb. 18	Zara & The Devil to Pay	do.
Feb. 20	Douglas & The Anatomist	do.
Feb. 21	The Beggar's Opera & The Oracle	do.
Feb. 22	Macbeth & Trick upon Trick	do.
Feb. 25	The Constant Couple & Lethe	do.
Feb. 27	Rule a Wife and Have a Wife & The What D'Ve Call it?	do.
Feb. 28	The Funeral & The Devil to Pay	do.
Mar. 1	Henry IV (Pt. 1) & The Vintner Trick'd	do.
Mar. 4	Agis	do.
Mar. 6	The Recruiting Officer & The Reprisal	do.
Mar. 7	Agis	do.
Mar. 8	Agis	do.
Mar. 11	The Foundling & Lethe	do.
Mar. 13	Romeo & Juliet & The Apprentice	do.
Mar. 14	Agis & Don Quixote in England	do.
Mar. 15	The Provok'd Husband and Chrono-onthologos	do.

Date	Play	Source
1758: Mar. 21	The Conscious Lovers & The Apprentice	Caledonian Mercury, Mar. 18 1758, and Fragmenta Scoto- Dramatica.
Mar. 22	Merry Wives of Windsor & Catharine and Petruchio	Fragmenta Scoto-Dramatica.
Mar. 23	Love for Love & Chrononhotonthologos	do.
Mar. 25	The Foundling & The Virgin Unmask'd	do.
Mar. 27	The Foundling & The Virgin Unmask'd	do.
Mar. 28	Richard III & Chron- onhotonthologos	do.
Mar. 29	The Funeral & The Intriguing Chamber- maid	do.
Mar. 30	Love for Love & Chrononhotonthologos	do.
Mar. 31	Douglas & The Intriguing Chamber- maid	do.
Apr. 2	Jane Shore & The Oracle	do.
Apr. 4	Richard III & Duke and No Duke	do.
Apr. 5	The Mourning Bride & Other Entertain- ments	Caledonian Mercury, Apr. 4, 1758, & Fragmenta Scoto- Dramatica.
Apr. 6	Henry IV (Pt. 1) & Duke and No Duke	Caledonian Mercury & Edinburgh Evening Courant, Apr. 4, 1758, and Fragmenta Scoto-Dramatica.
Apr. 8	Rule a Wife and Have a Wife & The Author	Fragmenta Scoto-Dramatica.
Apr. 10	Romeo & Juliet & Miss in her Teens	do.
Apr. 11	The Spanish Friar & The Virgin Unmask'd	do.
Apr. 13	The Beau's Stratagem & The Devil to Pay	do.
Apr. 15	The Constant Couple & Miss in her Teens	do.
Apr. 17	King John and The Male Coquette	do.
Apr. 19	The Conscious Lovers & The Mock Doctor	do.

Date	Play	Source
1758: Apr. 20	The Recruiting Officer & Duke and No Duke	Fragmenta Scoto-Dramatica.
1 Apr. 22	The Fair Penitent & The Vintner Tricked.	do.
	<u>OR</u>	
	The Provok'd Husband & Lethe	do.
Apr. 29	The Gentle Shepherd	Caledonian Mercury & Edinburgh Evening Courant, May 2, 1758, and Fragmenta Scoto-Dramatica.
May 2	The Gentle Shepherd	Fragmenta Scoto-Dramatica.
May 4	The Gentle Shepherd	do.
May 6	The Gentle Shepherd	do.
May 11	The Gentle Shepherd	do.
May 16	The Gentle Shepherd	do.
2 May 17	The Gentle Shepherd	do.
May 20	The Gentle Shepherd	do.
?	The Gentle Shepherd	"Letters between Digges & Mrs. Ward," Edin. 1833, No. 15, p. 195.
3 Nov. 13	?	Edinburgh Evening Courant, Nov. 11, 1758.
Dec. 11	The Country Lasses	Edinburgh Evening Courant, Dec. 9, 1758.
4 ?	The Earl of Essex	Edinburgh Evening Courant, Dec. 9, 1758.
Dec. 30	The Gentle Shepherd	Edinburgh Evening Courant, Dec. 28, 1758.
1759: Jan. 3	The Conscious Lovers	Edinburgh Evening Courant, Dec. 30, 1758.
Jan. 29	Merry Wives of Windsor & a Farce	Caledonian Mercury & Edinburgh Evening Courant, Jan. 25, 1759.
5 Feb. 5	The Orphan of China & Catharine and Petruchio	Caledonian Mercury, Jan. 23 & Feb. 3, & Edinburgh Evening Feb. 3, 1759.
Feb. 7	The Constant Couple	Edinburgh Evening Courant, Feb. 3, 1759.

1. There are two play bills for the same date. Probably the second was the one actually given.
2. This may not have been given. See "Fragmenta Scoto-Dramatica" under May 16.
3. Advt. says "Tuesday the 13th", but Tuesday was the 14th Nov. in 1758.
4. No date is given for this performance.
5. According to the Mercury (Jan. 23) there were at least three nights of "The Orphan of China".

Date	Play	Source
1759: 1 ?	The Coquets	Caledonian Mercury & Edinburgh Evening Courant, Feb. 10, 1759
2 Mar. 3	?	Caledonian Mercury, Mar. 17, 1759.
Mar. 20	The Author	Edinburgh Evening Courant, Mar. 17, 1759.
Mar. 22	The Merchant of Venice	Edinburgh Evening Courant, Mar. 22, 1759.
Mar. 23	The Spanish Prior	Edinburgh Evening Courant, Mar. 22, 1759.
Mar. 26	The Earl of Essex & The Diversions of a Morning	Edinburgh Evening Courant, Mar. 24, 1759.
Mar. 30	?	Edinburgh Evening Courant, Mar. 29, 1759.
Apr. 3	The Rehearsal	Edinburgh Evening Courant, Mar. 31, 1759.
Apr. 5	Beggar's Opera & The Englishman Returned from Paris	do.
Apr. 7	The Double Dealer	do.
June 20	Oroonoko & The Chaplet	Caledonian Mercury, June 16, 1759, & Edinburgh Chronicle, June 21-23, 1759.
June 23	Hamlet & The Honest Yorkshireman	Edinburgh Chronicle, June 23-28, 1759.
June 25	The Stratagem & The Lying Valet	Edinburgh Chronicle, June 28-30, 1759.
June 27	The Provoked Husband & The Miller of Mansfield	Edinburgh Chronicle, June 28-30, 1759.
June 30	Romeo & Juliet & The Virgin Unmasked	Edinburgh Chronicle, July 5-7, 1759.
July 2	The Careless Husband & Miss in her Teens	Edinburgh Chronicle, July 5-7, 1759.

1. The Edinburgh Evening Courant of Feb. 10 reports an Opera - "La Serva Padrona" - on Feb. 14 at the Assembly Hall.
2. The Mercury announces the loss of a Great Coat taken by Mistake from the Playhouse on March 3. Presumably a play took place that night.

Date	Play	Sources
1759: July ?	Amphytrion	Edinburgh Chronicle, July 5-7, Caledonian Mercury, July 7 & 11, Edinburgh Evening Courant, July 11, 1759.
Aug. 4	Macbeth & Florizel and Perdita	Caledonian Mercury, July 30, 1759.
Aug. 15	The Merchant of Venice & The Author	Edinburgh Evening Courant, Aug. 11, 1759.
Dec. 15	The Beggar's Opera	Edinburgh Chronicle, Dec. 24-26, 1759.
Dec. 17	Hamlet	do.
Dec. 19	The Recruiting Officer	do.
Dec. 22	Henry IV	do.
Dec. 26	The Stratagem	do.
Dec. 27	Romeo & Juliet	Edinburgh Chronicle, Dec. 29-31, 1759.
Dec. 29	The Provoked Wife	do.
Dec. 31	Merry Wives of Windsor & High Life Below Stairs	Edinburgh Chronicle, Jan. 5-7, 1760, & Caledonian Mercury and Edinburgh Evening Courant, Dec. 29, 1759.
1760: ¹ Jan. 2	The Provoked Husband	Edinburgh Chronicle, 12-14 Jan., 1760. Caledonian Mercury, and Edinburgh Evening Courant, Dec. 29, 1759.
Jan. 5	A Bold Stroke for a Wife	Edinburgh Chronicle, Jan. 12-14, 1760.
Jan. 7	Love for Love	Edinburgh Chronicle, Jan. 14-16, 1760.
Jan. 9	Othello	do.
Jan. 12	The Rehearsal	Edinburgh Chronicle, Jan. 16-19, 1760.
Jan. 14	The Conscious Lovers	do.
Jan. 16	The Gentle Shepherd & High Life Below Stairs.	Edinburgh Chronicle, Jan. 19-21, 1760.
Jan. 19	The Committee	do.
Jan. 21	The Boggar's Opera	Edinburgh Chronicle, Jan. 21-23, 1760.

1. There had been a small fire in the Theatre the day before, but little damage was done. (Caledonian Mercury, Jan. 2, 1760).

Date	Play	Source
1760: Jan. 28	The Recruiting Officer	Caledonian Mercury, Jan. 23 & 26, Edinburgh Evening Courant, Jan. 24 & 26, 1760.
Jan. 30	Romeo & Juliet	Caledonian Mercury, Jan. 28, and Edinburgh Evening Courant, Jan. 29, 1760.
Feb. 16	?	Edinburgh Evening Courant, Feb. 14, 1760.
¹ Feb. 25	?	Edinburgh Chronicle, Feb. 25-27, 1760.
Feb. 27	Henry IV (Pt. 1) & a Farce	Caledonian Mercury, Feb. 23, Edinburgh Evening Courant, Feb. 26, 1760.
Mar. 1	Comus & The Guardian	Caledonian Mercury, Feb. 23 & Edinburgh Evening Courant, Feb. 26, 1760.
Mar. 3	The Funeral	Edinburgh Evening Courant, Feb. 26, 1760.
Mar. 10	Venice Preserv'd & a Farce	Caledonian Mercury, Mar. 3, 5, 8, & Edinburgh Evening Courant, Mar. 4, 6, 8, 1760.
Apr. 3	The Beggar's Opera & The Author	Caledonian Mercury & Edinburgh Evening Courant, Mar. 29, 1760.
Apr. 21	Macbeth	Edinburgh Evening Courant, Apr. 17 & 19, Edinburgh Chronicle, Apr. 16-19, 1760.
Apr. 23	King Lear	Edinburgh Evening Courant, Apr. 19, 1760.
Nov. 26	The Recruiting Officer	² Dogle's Diary
Nov. 27	The Beggar's Opera	do.
Nov. 29	The Provoked Wife	do.
Dec. 2	The Gentle Shepherd	do.
Dec. 4	The Rehearsal	do.
Dec. 5	The Beggar's Opera	do.
Dec. 8	The Minor	do.
Dec. 10	Comus	do.
Dec. 11	The Minor & High Life Below Stairs	do.
Dec. 13	The Jovial Crew	do.
Dec. 15	The Jovial Crew	do.
Dec. 17	Merry Wives of Windsor	do.

1. No indication of play performed.

2. The Diary is very succinct. Only the main piece is noted.

Date	Play	Source
1760: Dec. 20	The Beaux' Stratagem	Caledonian Mercury & Edinburgh Evening Courant, Dec. 17, 1760, and Bogle's Diary.
Dec. 22	The Minor	Bogle's Diary.
Dec. 23	The Suspicious Husband	do.
¹ Dec. 26	Puppet Show	do.
Dec. 27	The Miser	do.
Dec. 29	Macbeth	do.
Dec. 31	The Foundling	do.
1761: Jan. 3	Henry IV	do.
Jan. 5	The Tempest	do.
Jan. 7	Richard III	do.
Jan. 10	The Inconstant	do.
Jan. 12	The Jovial Crew	do.
Jan. 14	The Minor	do.
Jan. 17	The Suspicious Husband	do.
Jan. 19	The Pop's Fortune	do.
Jan. 21	The Miser	do.
Jan. 24	The Conscious Lovers	do.
Jan. 26	The Inconstant	do.
Jan. 28	The Stratagem	do.
Jan. 31	King Lear	do.
Feb. 2	The Beggar's Opera	do.
Feb. 4	The Way to Keep Him	Caledonian Mercury & Edinburgh Evening Courant, Feb. 2, 1761: Bogle's Diary.
Feb. 7	Henry IV (Pt. 1)	Bogle's Diary.
Feb. 9	The Gentle Shepherd	do.
Feb. 11	The Way to Keep Him	do.
Feb. 14	The Rehearsal & The Guardian	Caledonian Mercury & Edinburgh Evening Courant, Feb. 11, 1761: Bogle's Diary.
Feb. 16	The Busy Body	Bogle's Diary.
Feb. 18	The Foundling	do.
Feb. 21	The Suspicious Husband	do.
Feb. 23	Merry Wives of Windsor	do.
Feb. 25	The Beaux' Stratagem	do.
Feb. 28	Hamlet	Edinburgh Evening Courant, Feb. 21, 1761: Bogle's Diary.
Mar. 2	Richard III	Bogle's Diary.
Mar. 4	The Miser	do.
Mar. 7	The Way to Win Him	do.

1. Apparently not in the Canongate Theatre.

Date	Play	Source
1761: Mar. 9	Merchant of Venice	Bogle's Diary.
Mar. 11	Romeo & Juliet	do.
Mar. 17	The Busy Body	do.
Mar. 18	The Tempest & The Mock Doctor	Caledonian Mercury & Edinburgh Evening Courant, Mar. 14 & 16, 1761: Bogle's Diary.
Mar. 23	Henry IV (Pt.2)	Edinburgh Evening Courant, Mar. 14, 1761: Bogle's Diary.
Mar. 25	The Suspicious Husband	Bogle's Diary.
Mar. 28	Rule a Wife & Have a Wife	do.
Mar. 30	The Way to Keep Him	do.
Apr. 1	The Conscious Lovers	do.
Apr. 4	Cato	do.
Apr. 6	The Provoked Husband	do.
Apr. 9	Douglas	do.
Apr. 11	Henry IV (Pt. 2)	do.
Apr. 21	The Beggar's Opera & High Life Below Stairs.	Caledonian Mercury & Edinburgh Evening Courant, Apr. 18, 1761.
Apr. 25	The Jealous Wife	Caledonian Mercury, Apr. 22, and Edinburgh Evening Courant, Apr. 22 & 29, 1761.

(b) Aberdeen:

Date.	Play	Source
1686: Oct. 15	?	Fountainhall's "Chronological Notes", p. 200; and "Historical Notices", p. 760.
1734: Aug.	?	Caledonian Mercury, Aug. 13, 1734.
1749: Oct.	Puppet Shows	Caledonian Mercury, Oct. 9, 1749.
1751: Sept. 6	Recruiting Officer & The Wives	Aberdeen Journal, Sept. 3, 1751.
	Metamorphosed	
Sept. 18	Richard III & Damon & Phillida	Aberdeen Journal, Sept. 17, 1751.
Sept. 25	The Busy Body & Merlin	Aberdeen Journal, Sept. 24, 1751.
Oct. 2	Albion Queens & Merlin	Aberdeen Journal, Oct. 1, 1751.
Oct. 9	Venice Preserv'd & The Lottery	Aberdeen Journal, Oct. 8, 1751.
Oct. 16	Hamlet & Lethe	Aberdeen Journal, Oct. 15, 1751.
1752: June 16 to June 26	Pantomimes	Aberdeen Journal, June 16 and June 23, 1752.

(c) Berwick:

Date	Play	Source
1761: May 23	The Gentle Shepherd	Surtees Society, Vol. CXXIV, North Countries (Second Series), Durham (1915), Diary of John Dawson, p. 269.
May 27	Romeo & Juliet	do. p. 270.
June 1	Hamlet & High Life	do. pp. 270-1.
	Below Stairs	
June 3	Recruiting Officer & Tars of Old England	do. p. 271.

(d) Dumfries:

Date	Play	Source
1751: July 5	Othello	Scots Magazine, Sept. 1751, pp. 439-40.
Aug. 28	Hamlet	Scots Magazine, Sept. 1751, p. 440.
Sept. 24	?	Scots Magazine, Jan. 1752, p. 22.

(e) Dundee:

Date	Play	Source
1734: Aug. 27	The Jubilee & The Devil to Pay	Caledonian Mercury, Sept. 5, 1734.
1755: May 19	George Barnwell & Captain O'Blunder	F. Boyd, "Records of the Dundee Stage" (1886), p. 7.
May 26	Recruiting Officer & The Mock Doctor	F. Boyd, "Records of the Dundee Stage", (1886), p. 7.
June 2	The Foundling & Miss in her Teens	do. p. 8.
June 6	Beggar's Opera & Don Quixote in England	do. p. 8.
June 9	The Busy Body & The Devil to Pay	do. p. 8.

(f) Glasgow:

Date	Play	Source
1670: July	Wisdom of Solomon	Minutes of Glasgow Presbytery, July 20, 1670.
1719: May 28	Cato	Edinburgh Miscellany, (1720), Vol. I, Second edition, pp. 79-84.
1728: Aug.	Beggar's Opera (& other plays)	R. Wodrow: "Analecta", Vol. IV, p. 9.
1731: Apr.	?	Caledonian Mercury, Apr. 27, 1731.
1741: June	?	Warro's Letters to Murray, June 5 and 8, 1741.
1751: Aug.-Sept.	Pantomimes	Glasgow Journal, Aug. 19-26; Aug. 26-Sept. 2; Sept. 2-9; Sept. 9-16; Glasgow Courant, Sept. 9-16; Sept. 16-23; Sept. 23-30, 1751.

Date	Play	Source
1753: Apr. 30	Love Makes A Man	Glasgow Journal, Apr. 23-30, 1753.
May 21	King Lear & Miss in her Teens	Glasgow Journal, May 14-21, 1753.
May 23	Merry Wives of Windsor & a Farce	Glasgow Journal, May 14-21, 1753.
May 25	Tancred & Sigismunda & Don Quixote in England	Glasgow Journal, May 14-21, 1753.
May 28	The Recruiting Officer	Glasgow Journal, May 21-28, 1753.
May 30	Macbeth	Glasgow Journal, May 21-28, 1753.
June 1	Romeo & Juliet	Glasgow Journal, May 21-28, 1753.
June 4	Jane Shore & Flora	Glasgow Journal, May 28-June 4, 1753.
June 6	The Provok'd Husband	Glasgow Journal, May 28-June 4, 1753.
June 8	George Barnwell & The Cheats of Harlequin	Glasgow Journal, May 28-June 4, 1753.
June 11	The Unconstant & The Cheats of Harlequin.	Glasgow Journal, June 4-11, 1753.
June 13	Cato & The Devil to Pay	Glasgow Journal, June 4-11, 1753.
June 15	The Conscious Lovers & The Lottery	Glasgow Journal, June 4-11, 1753.
1755: ?	?	F. Boyd: "Records of the Dundee Stage", p. 7.
1759: Dec.	Masque of Hercules	Glasgow Courant, Nov. 26-Dec. 3, 1759.

(g) Haddington:

Date	Play	Source
1728: Oct. 29	The Beggar's Opera	Edinburgh Evening Courant, Oct. 22-24, 1728.

(h) Montrose:

Date	Play	Source
1734: ? Aug.	?	Caledonian Mercury, Aug. 13, 1734.

(i) In Schools and Universities:

Date	Place	Play	Sources
1656: Jan. 31	Torres	A Morality	Alex. Brodie's "Diary", p. 173 (Spalding Club).
1668: Autumn	Lundy	Religious Satire	J. Hunter: "Diocese of Dunkeld" Vol. I, p. 188n.
1672: May	Lanark	Bellum Grammaticale	"Burgh Records of Lanark", (1893), p.193.
1681: Aug.	Kelso	Eunuchus	Kelso Presbytery Minutes, Aug. 23, 1681.
1681: Oct. 22 and Nov. 4	Edinburgh University	Eunuchus	University Playbill.
1682: July 28	Edinburgh University	Eunuchus	do.
	Haddington	?	Haddington Council Records, July 22, 1682.
1693: Aug.	Dumfries	Bellum Grammaticale	Dumfries Treasurer's Accounts under Aug. 19, 1693.
1705: Aug.	Paisley	Bellum Grammaticale	Burgh Records of Paisley under Aug. 17, 1705.
1718: July (twice)	Dumfries	Bellum Grammaticale	Dumfries Treasurer's Accounts, July 1718.
1719: May 28	Glasgow	Cato	Edinburgh Miscellany (1720), Vol. I, 2nd. Edition, pp.79-84.
1719: Dec. 9	Edinburgh	The Orphan	Wodrow Pamphlets, No. 204 (206?) in National Library.
1719: Dec. 31	Edinburgh	The Orphan and The Cheats of Scapin	Prologue by Allan Ramsay.
1720: Dec. 30	Glasgow University	Tamerlane	"Prologue & Epilogue to Tamerlane", Glasgow, 1721.
1722: ?	Hamilton	Latin Pastoral	R. Inglis: "Dramatic Writers of Scotland", p.142.
1724: Mar.	Haddington	?	Haddington Council Records under Mar. 28, 1724.

Date	Place	Play	Sources
1724: Aug. 20	Haddington	Cato & The Cheats of Scapin	Caledonian Mercury, Aug. 27, 1724.
1725: Aug. 26	Haddington	Siege of Damascus & Aesop	Edinburgh Evening Courant, Sept. 2, 1725.
1727: Aug.	Haddington	Aurengzebe & The Drummer	Prologue by Allan Ramsay. Epilogue by Allan Ramsay.
1727: ?	North Berwick	Henry IV	Coltness Collec- tions, p. 282. (Maitland Club).
1729: Jan. 22	Edinburgh	The Orphan & The Gentle Shepherd	The Echo, No. IV, Jan. 29, 1729; Epilogue by Allan Ramsay.
1729: Aug. 27	Haddington	Julius Caesar & The Gentle Shepherd	Haddington Council Records under Aug. 5, 1729. Caledonian Mercury, Aug. 19, 1729.
1730: Aug. 11	Leith	Play by Textor	Edinburgh Evening Courant, Aug. 13, 1730.
1731: Feb. 9	Aberdeen	Cato	Caledonian Mercury, Feb. 23, 1731.
1731: Aug.	Selkirk	?	Selkirk Burgh Records, Aug. 7, 1731.
1731: Aug. 18	Haddington	Jane Shore & Flora	Caledonian Mercury, Aug. 24, 1731.
1731: Aug. 27	Dalkeith	Tamerlane & The Provoked Husband	Caledonian Mercury, Aug. 23, 1731; Edinburgh Evening Courant, Aug. 24, 31; Sept. 9, 1731.
1732: Apr. 18 & 19	Montrose	Joseph	Caledonian Mercury, Apr. 25, 1732.
1732: Nov. 2	Forfar	Aesop	Caledonian Mercury, Nov. 23, 1732.
1734: Feb. 5 & 7	Perth	Cato	Caledonian Mercury, Feb. 14, 1734.
1734: Aug. 23	Dalkeith	Julius Caesar & Aesop	Caledonian Mercury, Aug. 19 & 26, 1734.
1734: Aug. 22	Kirkcaldy	Royal Council for Advice	Caledonian Mercury, Aug. 29, 1734.

Date	Place	Play	Sources
1735: Feb. 5 & 7	Perth	George Barnwell	Caledonian Mercury, Feb. 18, 1735; Perth Kirk Session Records.
1736: Feb. 4, 5 & 6	Montrose	The Gentle Shepherd & The Mock Doctor	Caledonian Mercury, Feb. 17, 1736.
1736: Aug. 30	Dunbar	Dialogues	Caledonian Mercury, Sept. 6, 1736.
1737: Aug.	Craik	Dido	Ms. Text of Play, (in Edinburgh University Library.)
1739: Aug. 30	Craik	Joseph	Ms. Text of Play.
1740: Aug. 28	Craik	Judith	Ms. Text of Play.
1742: Mar. 16	Edinburgh	Cato	Caledonian Mercury, Mar. 29, 1742.
1742: Aug. 24	Craik	Turnus & Aeneas	Caledonian Mercury, Sept. 2, 1742.
1743: May 7	Glasgow	Scenes from Terence	Caledonian Mercury, May 17, 1743.
1747: Oct. 31	Leith	Cato	Edinburgh Evening Courant, Nov. 3, 1747.
1749: May (twice)	Dunkeld	Cato	Caledonian Mercury, June 8, 1749.
1751: Feb. 19 20 & 22	Dundee	Cato, A Latin & an English Pastoral	Edinburgh Evening Courant, Mar. 7, 1751.
1753: May 3	Aberdeen	Terence	Aberdeen Journal, May 15, 1753.
1753: June 6 & 7	Perth	Cato	Aberdeen Journal, June 12, 1753.
1754: Mar. 27	Aberdeen	Terence & part of Cato	Aberdeen Journal, Apr. 2, 1754.
1755: June 11 & 12	Perth	Julius Caesar	Aberdeen Journal, June 17, 1755.
1756: July 19	Aberdeen	Scenes from Terence	Aberdeen Journal, July 20, 1756.
1757: July 19	Aberdeen	Scenes from Terence	Aberdeen Journal, July 24, 1757.
1758: Oct. 19	Aberdeen	Scenes from Cato	Aberdeen Journal, Oct. 24, 1758.

APPENDIX II.

List of Performers in each year, for which information is available.

(a) Edinburgh:

In the representations before 1678 we do not know the names of any of the professional actors or actresses. William Clerk, the author of "Marciano", who is alleged to have taken part in the performance of his own play, might claim to be the first amateur actor. Thomas Sydsarf, Robert Clerk, Stephen Grege, and James Underwood appear to have been managers of their companies, though no doubt they acted if it were necessary. Gray, Goodman, and the others from the Theatre Royal, are the first names we have for professional actors in the period. Only those performers who are actually named in the sources are listed here.

Year	Actor	Actress
1678	Messrs. T. Clerke, G. Goodman T. Gray, J. Haines	Mrs. Corey
1679	do.	do.
1680	do.	do.
1715	Messrs. Hall, Howell (Sr. & Jr.), Ramondson	Mrs. Paik
1724	Mr. A. Aston	
1725	do.	
1726	do.	
1727	do.	
1728	Mr. A. Aston, Mr. Phipps.	
1730	Messrs. G. Horden, E. Miller, W. Price, B. Tanner, J. Ware, W. Wescomb	Mrs. Horden
¹ 1731)	Messrs. Bulkely, Miller, Petersen,	Mrs. Miller
1732)	Price, Ware, Wescomb.	
1733	Messrs. Barret, Wescomb	Mrs. Miller, Mrs. Ware

1. The cast of "Damon and Phillida".

Year	Actor	Actress
1734	Messrs. Barret, Bulkely, Miller, Ware, Wescomb.	Mrs. Miller, Mrs. Woodward.
1735	Messrs. Bridges, Carson, Coyll, Dickson, Lafavere, Price, Quin, Wescomb, White.	Mrs. Bulkely, Miss Hook, Miss Jenny, Mrs. Miller, Mrs. Quin, Mrs. Violante, Mrs. Ware.
¹ 1736 (?)	Messrs. Bridges, Duncomb, Frazer, Hamilton, Hinde, Miller, Vaughan, Wescomb, Wrightson.	Mrs. Bridges, Mrs. Bulkely, Mrs. Miller, Miss Thomson, Mrs. Violante, Mrs. Woodward.
² 1739	Messrs. Alison, Gifford (Sr. & Jr.), Miller, Thomson, Waldegrave, Ware, Wescomb.	Mrs. Bulkely, Mrs. Gifford, Mrs. Miller, Miss Thomson, Mrs. Woodward.
1740	Messrs. Este, Miller, Ware.	Mrs. Bulkely, Mrs. Este, Mrs. Miller, Mrs. Ware.
1741	Messrs. Copen, the Hamiltons, Lyon, Ware.	Mrs. Haughton.
1743	The Master Hamiltons, Mr. Lyon.	Mrs. Este, Mrs. Hamilton.
1744	Mr. Este, the Master Hamiltons, Mons. Froment.	Mrs. Este, Mrs. Hamilton.
1745	Messrs. Froment, J. Hamilton, W. Hamilton, Howell, Hughes, Lyon.	Mrs. Copen, Mrs. Este, Mrs. Hamilton, Miss Thomson.
1746	Messrs. W. & J. Hamilton, Lyon, Salmon, Thomson, Ward.	Miss Copen, Mrs. Salmon, Miss Thomson, Mrs. Ward.
1747	Messrs. Berry, Davenport, Davies, John & James Hamilton, Hinde, Lacey, Lyon, Philip, Picq, Ryan, Salmon, Thomson, Ward.	Mrs. Berry, Miss Copen, Mrs. Este, Mrs. Fitzpatrick, Mlle. D'Effrene, Mrs. Hamilton, Mrs. Hinde, Miss Thomson, Mrs. Ward.
1748	Messrs. Berry, Crofts, Davies, Delane, W. Hamilton, Hinde, Lacey, Lyon, Miller, Philips(2) Picq, Simpson, Sparks, Thomson, Ward.	Mrs. Berry, Mrs. Crofts, Mrs. Cuninghame, Mlle. D'Effrene, Miss Este, Mrs. Hamilton, Mrs. Hinde, Miss Thomson, Mrs. Ward.
1749	Messrs. Berry, Conyers, Crofts, Davenport, Davies, Hamilton, Hinde, Lacey, Philips, Picq, Thomson, Waldegrave.	Mrs. Berry, Mrs. Crofts, Mlle. D'Effrene, Mrs. Davenport, Mrs. Hamilton, Mrs. Hinde.

1. The cast of "The Disappointed Gallant".
2. In the "Concert of Vocal and Instrumental Musick" advertized for Dec. 18, 1739, the following names also occur, - Messrs. Ashbury, Bannerman, Evans, Julian, Marine, Monro, Sinclair, Thompson, Mrs. Miller and Miss Copen. Some were musicians only, but others may have acted in the play which followed, e.g. Thompson, Mrs. Miller and Miss Copen.

Year	Actor	Actress
1750	Messrs. Barry, Berry, Conyers, Corry, Davenport, Davies, Hinde, Hopkins, Kennedy, Lampe, Ricard, Robertson, Salmon, Stevens, Storer, Thomson, Waldegrave.	Mrs. Berry, Mrs. Brown, Mrs. Davenport, Mrs. Davies, Mlle. D'Effrene, Miss Este, Mrs. Hamilton, Mrs. Hinde, Mrs. Kennedy, Mrs. Lampe, Mrs. Robertson, Mrs. Salmon, Mrs. Storer.
1751	Messrs. Berry, Corry, Dale, Davenport, Davies, Hinde, Hopkins, Kennedy, Lampe, Reynolds, Ricard, Robertson, Salmon, Smyth, Storer, Thomson, Waldegrave, White.	Mrs. Berry, Mrs. Davenport, Mrs. Davies, Mlle. D'Effrene, Mrs. Hamilton, Mrs. Hinde, Mrs. Kennedy, Mrs. Lampe, Mrs. Robertson, Mrs. Salmon, Mrs. Storer, Mrs. Ward.
1752	Messrs. Corry, Dale, Davenport, Dominique, Francisco, Hinde, Lee, Salmon, Simson, Sr. & Jr., Smyth, Stewart, Thomson.	Mrs. Davenport, Mrs. Garman, Mrs. Hamilton, Mrs. Hinde, Mrs. Salmon, Mrs. Storer.
1753	Messrs. Davenport, Griffith, Lee, Love, Pasquali, Stamper, Torrington, Wright.	Mrs. Danvers, Mrs. Goodwine, Mrs. & Miss Hamilton, Mrs. Lee, Mrs. Love, Mrs. Price, Mrs. Stamper.
1754	Messrs. Davenport, Godwin, Griffith, Lee, Love, Salmon, Stamper, Torrington, Wright, Master Hamilton.	Mrs. Danvers, Mrs. Davenport, Mrs. & Miss Hamilton, Mrs. Lee, Mrs. Love, Mrs. Price, Mrs. Salmon, Miss Welles.
1755	Messrs. Adams, Fletcher, Griffith, Heyman, Keasberry, Kennedy, Lancashire, Lee, Salmon, Stamper, Torrington, Wilder, Wright, Master Hamilton.	Mrs. Davenport, Mrs. & Miss Hamilton, Mrs. Glen, Mrs. Lee, Mrs. Price, Mrs. Ward, Miss Welles, Mrs. Wright.
1756	Messrs. Adams, Digges, Fletcher, Glen, Griffith, Master Hamilton, Heyman, Keasberry, Lancashire, Lee, Love, Patterson, Sadler, Salmon, Stamper, Torrington, Wilder, Younger.	Mrs. Barclay, Mrs. Glen, Mrs. Hopkins, Mrs. Keasberry, Mrs. Love, Mrs. Stamper, Mrs. Ward, Mrs. Wilder.
1757	Messrs. Aiken, Alridge, Brown, Davenport, Dawson, Digges, Duncomb, Fox, Hayes, Heyman, Holland, Kniveton, Lancashire, Layfield, Master Lewis, Love, Osmond, Ryder, Sadler, Stamper, Younger, & possibly Thomson.	Mrs. Davenport, Mrs. Dawson, Miss Dennison, Mrs. Hamilton, Mrs. Hopkins, Mrs. Lewis, Mrs. Love, Mrs. Mynitt, Miss Ryder, Mrs. Stamper, Mrs. & Miss Ward.

Year	Actor	Actress
1758:	Messrs. Brown, Digges, Master Hamilton, Hayes, Holland, Kniveton, Lancashire, Layfield, Master Lewis, Love, Mynitt, Parsons, Philips, Stamper, Tymms.	Mrs. Davenport, Mrs. Hamilton, Mrs. Love, Mrs. Mynitt, Mrs. Mozeen, Mrs. Price, Mrs. Salmon, Mrs. Stamper, Mrs. Ward.
1759:	Messrs. Aicken, Dexter, Digges, Fitzmaurice, Foote, Holland, Lancashire, Love, Parsons, Philips, Stamper.	Mrs. Aicken, Mrs. Couper, Mrs. Hamilton, Mrs. Love, Mrs. Mozeen, Mrs. Parsons.
1760:	Messrs. Aicken, Clarendon, Cookes, Cunningham, Digges, Foote, King, Lancashire, Lee Leister, Lewis, Love, Parsons, Philips, Reddish, Stamper, Standen, White.	Mrs. Aicken, Mrs. Couper, Mrs. Dale, Mrs. Hamilton, Mrs. Love, Mrs. Miller, Mrs. Mozeen, Mrs. Parsons, Mrs. Salmon, Mrs. Standen, Mrs. White.

(b) Aberdeen:

Year	Actor	Actress
1749: 1751:	Messrs. Thomson, Scoutchie. Messrs. Corry, Davenport, Hinde, Hopkins, Reynolds, Ricard, Salmon, Storer, Thomson, Waldegrave, White.	Mrs. Berry, Mrs. Brown, Mrs. Davenport, Mlle. D'Effrene, Mrs. Hamilton, Mrs. Hinde, Mrs. Salmon, Mrs. White. "Miss Alice", Mrs. Garman.
1752:	Messrs. Barbarousse, Dominique, Francisco.	

(c) Dumfries:

Year	Actor	Actress
1751:	Messrs. Blacklock, Love, Lewis.	

(d) Dundee:

Year	Actor	Actress
1755:	Messrs. Adams, Heyman, James, Keasberry, Lancashire, Salmon, Wright.	Mrs. & Miss Hamilton, Miss Welles, Mrs. Wright.

(e) Glasgow:

Year	Actor	Actress
1728: (?)1741:	Aston's Company. Messrs. Copen, Hamilton, Lyon, Ware.	Mrs. Naughton.
1751:	Messrs. Cunningham, Dominique, Francisco, Granier, Leclouse, Vandersluys.	Mrs. Garman, Mrs. Granier, Mrs. Vandersluys.
1753:	Messrs. Davenport, Godwin, Griffith, Lancashire, Lee, Love, Salmon, Seymour, Stamper.	Mrs. Godwin, Mrs. & Miss Hamilton, Mrs. Love.

(f) Haddington:

Year	Actor	Actress
1728:	Mr. Phipps.	

APPENDIX III.Dramas and Dramatists.

In the period under review few Scottish dramatists are found and almost all of the dramas they produced have been forgotten, with perhaps one or two exceptions, such as "The Gentle Shepherd" and "Douglas". In addition there are several other playwrights, who, though Scottish by birth, spent much of their lives in England and wrote their plays for the London stage. As it is desirable to include these, the dramatists have accordingly been divided into two lists in alphabetical order, one of Scottish writers, the other of what may be termed "Anglo-Scots". No school pieces are included, since they have already been dealt with in Chapter V. There is little to be gained by commenting on every play named, for more than half of those in List A are, dramatically speaking, worthless. Some more detailed information is given for those plays which have some dramatic merit or which are interesting historically, if such information is not readily available elsewhere.¹ A few pieces have been omitted, on the grounds that they can hardly be classified as dramas proper, for example, Meston's "Dialogue of the Dead" (published in Edinburgh in 1767, but written before 1745), "Dramatic Poem on the Death of Mr. Spark" (Edinburgh, 1742), and Hogg's translation of "Comus" into Latin.

1. The chief sources of information are "Biographia Dramatica" (ed. Reed and Jones, 1812) and R. Inglis, "Dramatic Writers of Scotland" (Glasgow, 1860). These have been supplemented, where necessary, by information from the texts themselves. Four plays are dealt with in detail, since they are of more interest than the others.

(A) Scottish Dramatists:

(1) John (or James) Baillie:¹ "The Patriot" (London, 1736). A dramatic history of the life and death of William of Orange. It consists of five acts in prose, with a prologue and epilogue (in verse), and seems never to have been acted. The "Biographia Dramatica" ascribes the prologue to Mitchell and the epilogue to Banks and says that the piece was designed not for stage performance but rather "as a compliment to the Prince and Princess of Wales." ("Biographia Dramatica", I, 1, 15 and III, 131; Inglis, p. 14).

(2) The Rev. James Clark: "The Cross and the Crown" (written 1685 - unpublished) and "The Wise and the Foolish Choice" (Edinburgh, 1703). These are both poetical dialogues, rather than dramas, the second being a paraphrase of the "Song of Solomon" (Inglis, pp. 141-2).

(3) William Clark: "Marciano", a tragi-comedy, acted once only in Edinburgh (December, 1662) and printed in 1663.² Clark was an Edinburgh lawyer and was admitted to the Faculty of Advocates on January 30, 1663.³ He was the son of Alexander Clark, merchant, /

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1. The "Biographia Dramatica" gives the name as "John", the copy of the play in the National Library of Scotland says "James".
 2. There was a limited reprint of 75 copies in 1871, by W.H. Logan. In his preface Logan seems to be confusing two families when he deals with Clark's life.
 3. "Faculty of Advocates in Scotland: 1532-1943": ed. Grant (1944).

merchant, and was twice married, first to Janet Cass, and second to Dame Alison Turnbull, and was buried on May 6, 1694.¹

"Marciano"² is political in theme, with a comic underplot. In his Preface Clark says, "The main intent of this ensuing Tragi-comedy, was to smatter at a complement for that noble Hero, whose merits claim more at the hands of all Appollo's subjects than the stock of their inventions will ever be able to resound ... But least it should seem too serious for the pallatts of those, who expected nothing from the Stage but mirth; It was thought fit to interlude it with a comick transaction. So that being tyed to two different plots, without the speciell concurrence of a certain ingenuous Gentleman, to whose industry this play owes much of its perfection, it had been a difficult task to have arrived at a happy Catastrophe, seeing how hard it is to carry on two different plots in one single Play, is not unknown to any who know what belongs to the Stage."

The characters are:- Men - Cleon, Duke of Florence; Marciano, a noble Siemois, his general; Strenuo, Marciano's friend; Borasco, Captain of the rebels' guard; Cassio and Leonardo, two gentlemen of quality; Pantaloni and Becabunga, two rich gulls; Manduco, an arrogant Pedant; Courtiers, jailers, servants./

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1. "Register of Interments in Greyfriars Burying Ground: 1658-1700"; "Register of Marriages for the Parish of Edinburgh: 1595-1700"; "Register of Testaments for Edinburgh: 1601-1700".
 2. This play is dealt with in detail, as it is the first in our period.

servants. etc. Women - Arabella, a Siennois lady, loved by Marciano; Chrysolina and Marionetta, two ladies of honour. The play has neither prologue nor epilogue. The scene is Florence, but changes are indicated, though how this was arranged we do not know. Montague Summers¹ thinks that the play was acted on an arras stage. The serious part of the plot is in blank verse and the comic part in prose. The action opens vigorously:- "A noyse within, Trumpets, Drums, Pistols, Shot, Swords clash, etc. Enter Marciano, wounded, chaffing, etc.

'Lost - By Heavens - all lost,
All our hopes blasted ...'"

Barbaro has usurped power in Florence and the Duke Cleon has retreated to Savoy. Marciano and the Siennese have been defeated by Borasco and the rebellious Florentines. Arabello, the noble heroine, learning of the rebel victory, determines to go to seek her lover, Marciano. Surprised in an inn by Borasco's men, he twice drives them back, crying, "This sword shall tame you." Finally he is captured. Later Arabella is taken prisoner also. The lovers contrive various meetings in prison. Through the efforts of Strenuo, who makes the jailer drunk, Marciano escapes. The Florentine Senate, after deciding to liberate Arabella, reverse their decision, and she is sentenced to be beheaded. Borasco promises her freedom, if she will yield to him, but she refuses. At this point/

1. "The Playhouse of Pepys", p. 365.

point Barbaro dies, his followers are scattered and the rightful Duke restored. Arabella is united to Marciano, who is given command of Siena. The comic relief is provided by the love-affairs of the two ladies of honour and the two gentlemen of quality, the two rich gulls being suitably cozened and beaten. The pedant, Manduco, who supplies part of the comedy, is well-drawn (suggested perhaps by Pedantius in the Latin comedy of that name?). Act IV, sc.6 (the duel) is reminiscent of a similar episode in Shakespeare's "Twelfth Night". On the whole the comic scenes are obvious and rather poor stuff. The lyrics, however, are rather pretty things, especially the one in Act III, sc. 3, when Arabella sings,

"So, so,
Lo lillies fade, before the roses show
Themselves in bow-dye, summers livery ..."

The serious part of the plot is fairly good. The execution however is poor and amateurish. The play is too disconnected, the short scenes have a chopped-up effect, and the comic relief is not at all well blended with the serious plot. (Biographia Dramatica, Vol. I, i, 130; Vol. III, 19).

(4) Robert Fleming: "The Monarchical Image: or, Nebuchadnezzar's Dream" (1691 - in "The Mirrour of Divine Love"). A religious play in the form of a dramatic poem, which was obviously never intended for the stage. (Allardyce Nicoll: History of English Drama, Vol. I. There is a ms. copy in Edinburgh University Library, Laing MSS. III, 802, "Commonplace Book of James Smith").

(5) William Forbes: "Xantippe; or, The Scolding Wife." (Edinburgh, 1724).¹ /

1. Inglis says the date of publication was 1726, but on the title page of the play 1724 is given.

1724). This is a translation in heroic couplets of the "Conjugium" of Erasmus. Two characters only appear and there is no division into scenes. It was probably never acted. (Inglis, p. 131).

(6) Alexander Tyte: "The Royal Martyr; or, King Charles I": published in 1705 (Edinburgh) as "an opera" and again in 1709 as a tragedy. There was a second edition of this in 1712, entitled "The Tragedy of the Royal Martyr, Charles I". The 1712 edition is of five acts, with prologue and epilogue, and is in both verse and prose. It deals with the Civil War, the death of Charles I, and the accession of his son, but there is no indication of its ever having been acted. ("Biographia Dramatica", Vol. I, i, 258; III, 229; Inglis, pp. 42-3).

(7) Samuel Hart: "Herminius and Espasia", (Edinburgh, 1754). A tragedy first produced in Edinburgh in February, 1754. The "Biographia Dramatica" considers it "a very dull and uninteresting performance" and Genest¹ bluntly says that it is a poor play and the language is frequently unnatural. The prologue was written by the Rev. ~~Dr~~ Alexander Carlyle of Inveresk. ("Biographia Dramatica", I, i, 312; III, 298.² See also Inglis, pp. 51-2, and the "Scots Magazine", February and March, 1754).

(8) John Home: "Douglas", Tragedy (1757); "Agis", Tragedy (1758); "The Siege of Aquileia", Tragedy (1760). Of these tragedies/

1. "Some Account of the English Stage" (1832), Vol. 7, p. 133.

2. The "Biographia Dramatica" calls him "Charles Hart".

tragedies "Douglas" is the most important. All are dealt with in A.R. Gipson's "John Home" (Idaho, 1917) and in the Introduction to Mackenzie's "Life and Writings of John Home" (1822).

(9) Lady Houston: "The Coquettes; or, The Gallant in the Closet." Though this comedy (a translation from Corneille) does not appear to have been printed, it was acted in Edinburgh early in 1759.¹ Boswell was instrumental in having it produced and wrote the prologue himself. It was however condemned the third night, much to Boswell's indignation.² ("Biographia Dramatica", Vol. I, i, 367; II, 128: Inglis, pp. 55-56: "Scotland and Scotsmen in the 18th. Century", I, 171.)

(10) John Hunter: "The Wanderer and the Traveller" (Glasgow, 1753). A religious drama. ("Biographia Dramatica", I, i, 382; III, 389: Inglis, p. 56).

(11) Gabriel Nesbitt: "Caledon's Tears; or, Wallace," (Edinburgh, 1733). A historical tragedy which deals with the period from the death of Alexander III to the death of Sir William Wallace. ("Biographia Dramatica", I, i, 541; II, 77: Inglis, p. 90).

(12) Alexander Pennecuik: "Corydon and Coehrania" (Edinburgh, 1723). This was a pastoral drama written on the nuptials of James, Duke of Hamilton. ("Biographia Dramatica", I, ii, 566; II, 131: Inglis, p. 93).

1. See Caledonian Mercury, Feb. 10, 1759.

2. See also Boswell's "London Journal" Introduction, p. 5.

(13) Dr. Archibald Pitcairne: "The Assembly" (London, 1722; Edinburgh, 1766; Edinburgh, 1817). A comedy written about the year 1692,¹ most probably by Pitcairne, though it is only in the third edition that the play is definitely ascribed to him. In spite of the statement on the title page of the second edition ("as it was acted by the Persons in the Drama") there is no record of "The Assembly" having ever been acted. In the prefaces to the second and third editions Pitcairne speaks of the "reader" and there is a suggestion that the play is the work of more than one author. "This play," he says, "was begun just after the King of France took Mons, as is clearly intimated in the first scene; but, by reason of some gentlemen going to the country, who were concerned in it, it lay dormant four months; then it was set about again, and was very soon compleated. We confess it was hastily huddled together; for we were not a fortnight about the whole work, by reason of the multitude of business the authors were entangled in." How much truth there is in this, is difficult to decide. It seems better, until further evidence is forthcoming, to consider "The Assembly" as written by Dr. Pitcairne without collaboration.

Pitcairne (1652-1713) was a very successful Edinburgh doctor.² From time to time he involved himself in violent medical/

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1. There are references in Act I, scene 1, to the recent capture of Mons by Louis XIV. This was in 1691.
 2. See "Dictionary of National Biography" for details.

medical disputes, in which his political opinions (he had strong Jacobite sympathies) played a prominent part. He was long suspected of being an atheist, owing to his habit of mocking religion and particularly the strictness of the Presbyterian Church. Religious satire is the theme of "The Assembly". The play has a fairly large cast:¹ Will and Frank, two well-bred gentlemen, Lady Bigot, her daughter Rachel and her two nieces, Laura and Violetta, a number of Presbyterian peers and preachers, and various minor characters. The play opens in the Bull Tavern with Frank and Will discussing the dreadful state of Kirk-ridden Edinburgh. They are interrupted by the entrance and subsequent quarrel of Visioner and Novell, two newsmongers. These two appear at frequent intervals during the play and indulge in bouts of arguing. Meantime in the house of Old Lady Bigot, Laura and Violetta are heartily sick of never-ending sermons and kirk-attendance. Lady Bigot's daughter, Rachel, has been seduced by Wordy, her Presbyterian chaplain. In the second act Will ingratiates himself with Lady Bigot and falls in love with Violetta. He makes an assignment with her and suggests one for Frank and Laura too. The third act opens in Lady Murray's Yards where Will reveals his affection for Violetta, who after promise/

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1. In the 1722 edition there is an error in the Dramatis Personae. Will is said to fall in love with Laura. In point of fact he falls in love with Violetta, and Frank with Laura. This mistake is not repeated in the 1766 or 1817 editions.

promise of marriage consents. Will decides to disguise himself as a Presbyterian minister and so gain admittance to Lady Bigot's house. Meantime Solomon Cherrytrees, a Presbyterian preacher, tries to make love to Laura, but she will have none of him. In Act Four Laura and Frank declare their love and it is decided that Frank too will adopt the disguise of a Presbyterian minister. The last act shows Will and Frank in the guise of "fanatick ministers" in Lady Bigot's lodgings. When asked to preach they are nearly lost (this is an amusing scene), but eventually they manage to escape in safety with Laura and Violetta. During their absence Wordy's intrigue with Rachel is revealed and when Laura and Violetta return married to Frank and Will, Lady Bigot promptly puts them out of the house.

This is the main plot but throughout the play there are scenes (in effect a ~~second~~ plot) which show the General Assembly of the Kirk of Scotland at work. Most of their time is spent in wordy and heated discourses on the merits of Presbyterianism and the demerits of all other religious bodies. Mr. Shittle, a complying Episcopalian minister, is rejected; Mr. Turncoat, a cringing Episcopal expectant, who complies with Presbytery, is examined and given advice; the Assembly goes on to discuss the ejecting of false ministers and the planting of true ones, and they are in the act of putting out of his living Mr. Orthodox, a non-complying Episcopal minister, when the King's Captain enters and announces that the Assembly is dissolved. There/

There is also one scene (Act II, Scene 1) taking place in Lord Huffy's house, which appears to have no connection whatever with the rest of the play.

Throughout the play can be seen time and again evidence of Pitcairne's strong attachment to the Stuart family and the Jacobite cause. The whole piece is full of ridicule and mockery of the strictness of the Presbyterian Kirk of Scotland. It lashes the vices and follies of the professors of the Presbyterian cause and exposes their cant and hypocrisy to scorn. "Our design," Pitcairne says in the Preface, "in this essay is fully to represent the villainy and folly of the fanatics." The Members of the General Assembly are actual portraits of ministers and reference is made to incidents which in fact occurred.

There are two plots in the play, the love affairs of Will and Frank on the one hand and the business of the Assembly on the other; but this Pitcairne says, is no objection, for "our entire, and uniform plot is to represent the villainy and folly of the Presbyterians in their public meetings and the private transactions of their lives."

On the whole the play is rather mediocre. Irving¹ considers it "a rabid effusion of Jacobitism, less remarkable for its wit and humour than for its ribaldry and profanity." The/

1. D. Irving: "Lives of Scottish Writers" (1850), Vol. II (2 vols. in one), p. 214.

The two plots blend ill together and the Lord Huffy scene has no reason for existence at all. The characterization is slight; Will and Frank, Violetta and Laura are perhaps the fullest and most natural, the Presbyterians being mere caricatures. The play is written wholly in prose and the language is at times coarse and indelicate, but no more so than many other Restoration and early Eighteenth Century plays. Changes of location are frequent and are indicated at the beginning of each scene. There are one or two very amusing passages, for example, Act IV, Scene 2, when the Assembly is discussing the ejection of the false ministers and the planting of true ones; and particularly in Act V, Scene 2, when the two young sparks are disguised as Presbyterian ministers. What really spoils the comedy, however, is the violent pro-Jacobite and anti-Presbyterian sentiments that run through the whole play.¹

(14) Allan Ramsay: "The Nuptials", a Masque (Edinburgh, 1723); "The Gentle Shepherd", Pastoral Comedy (Edinburgh, 1725). Ramsay and his plays have already been dealt with by other writers, such as Burns Martin, and nothing need be added to their accounts.

(15) Thomas Sydserf: "Torugo's Wiles" (London, 1668). This comedy is written wholly in prose and has both Prologue and Epilogue. The characters are: Don Patricio; Don Horatio; Liviana, sister to Patricio; Locura, her maid; Sophronia, in love/

1. Mr. J.O. Bartley calls it "a clever and savage satire on the Scots Kirk, written with vigour and realism". Mod. Lang. Review, XXXVIII (1937), p. 232.

love with and beloved by Patricio; Stanlia, her maid; Roderigo, a Knight designed by Patricio to marry Liviana; Tarugo, a younger brother; Hurtante, a tailor; Alberto, Patricio's servant; Domingo, Horatio's servant. The general scene is Madrid. There is no indication of alteration, except for Act III (the Coffee House scene), though there must have been changes, for example, part of Act IV takes place in the Garden, Act V in Tarugo's chambers and later at the corner of Toledo Street. The plot is pretty much on the lines of "Sir Courtly Nice".¹ Don Patricio, wishing to marry his sister to Roderigo, keeps her closely confined through jealous suspicion. Don Horatio, in love with Liviana, plots with his younger brother, Tarugo, and Sophronia, to release Liviana. Tarugo, disguised as a tailor, gives Liviana his brother's picture in exchange for hers. Tarugo is himself pursued by Hurtante for debt and in Act II he manages to shake him off by changing dresses with a waiter. Meantime Patricio has discovered Horatio's picture in Liviana's possession. Tarugo, disguised this time as an Indian nobleman, visits Patricio and succeeds in imposing on him. After various other adventures, in which Horatio and Liviana are saved by Tarugo's ready wit, Liviana is conveyed to Sophronia's house unknown to Patricio, and is there married to Horatio. Patricio accepts this fait accompli and himself agrees to marry Sophronia. The servants, Domingo and Locura, Alberto and Stanlia, likewise pair off. Roderigo is left alone lamenting.

According/

1. John Crowne (1685): See Appendix IV.

According to Langbaine,¹ "Tarugo's Wiles" is a comedy, which "if not equal with those of the first rank, yet exceeds several which pretend to the second; especially the third Act, which discovers the several Humours of a Coffee-house." This is a fair estimate of the play. It is on the trivial side, but lively and diverting, although the construction is somewhat loose and rambling. The Coffee-house Scene² perhaps does not have much *raison d'être*, yet it is amusing and vigorous; some of the touches are extremely life-like and there are many topical hits in the Scholars' dialogue. The characters are those of the average Restoration comedy. Tarugo, on whose tricks the whole action turns, is an entertaining hero, but none of the others are drawn deep enough to call for special mention.³ The play is much less offensive to modern taste than many other Restoration comedies. The Prologue contains two references of historical importance. One is to the popularity of the Italian comedians of this period;⁴ the other to the fact that "the audience counted upon the rhymed couplet to denote the conclusion/

1. "An Account of the English Dramatic Poets" (1691), pp.434-5.

2. See Montague Summers: "The Restoration Theatre" (1934), p.226.

3. See "The Scotsman" Oct. 6, 1950, for an article, "Old Scottish Comedy", dealing with "Tarugo's Wiles".

4. "A Trivolino or a Skaramuchio that's dextrous at making of mouths will sooner raise a Clap than a high flown Fancy."

conclusion of an act."¹ (Biographia Dramatica, Vol. I, ii, 623-4; Vol. III, 321).

(16) William Tait: "Jephtha" (Edinburgh, 1750). This was a translation into English of George Buchanan's Latin tragedy of the same name. (Inglis, p.111).

(17) Adam Thomson: "The Disappointed Gallant; or, Buckram in Armour." (Edinburgh, 1738) - a ballad opera, which was written probably around 1733, if we believe what he says in the Preface. This is an entertaining little comedy, dealing with the adventures of Sandy Buckram, a henpecked tailor, his shrewish wife, Sir Robert and Lady Careless, Mr. Rover and Belinda, Sir Andrew Trimmer and an Heiress, along with the usual sprightly servants. Buckram's wife is having an affair with Sir Robert. Lady Careless, annoyed at her husband's neglect, allows herself to be attracted by Rover, a gentleman of fashion, who in turn is beloved by Belinda. To this are added the love-affairs of Trimmer and the Heiress, and the scheming of two servants, Tom and Molly. There are ^{various} farcical adventures, including the locking-up of Sir Robert in a chest, a comical duel between Rover and Trimmer on the lines of the duel in "Twelfth Night", and the dressing up of Buckram as a maid. In the end the complicated intrigues are resolved and everyone is reconciled or satisfactorily paired off. Some of the final conversations are perhaps too hastily contrived, for example/

1. "The Restoration Theatre", p. 156.

example, Mrs. Buckram's transformation into a quiet and submissive wife, and Sir Robert's into a devoted and attentive husband. The scene in Act III where Buckram is dressed in armour to fight a duel is very comic, though Genest¹ censures it as "too farcical." The intrigues and situations are occasionally a little too unnatural and contrived, but for a young man's first play "The Disappointed Gallant" is very creditable. Nothing is known of the author, and Thomson may not even have been his real name. The play is dedicated to the Countess of Wemyss. (Ingles, p. 133: *Biographia Dramatica*, Vol. I, 11, 710; II, 164).

(B) "Anglo-Scottish" Dramatists:

- (1) Dr. John Arbuthnot: "Three Hours after Marriage", Comedy (1717). Written in collaboration with Gay and Pope.
- (2) Mrs. Catherine Cockburn:² "Agnes de Castro", Tragedy (1696); "Fatal Friendship", Tragedy (1698); "Love at a Loss", Comedy (1701); "The Unhappy Penitent", Tragedy (1701); "The Revolution of Sweden", Tragedy (1706).
- (3) David Crawford: "Courtship a-la-Mode", Comedy (1700); "Love at First Sight", Comedy (1704).
- (4) Alexander Gordon: "Lapone; or, The Inquisitor" (1731).
- (5) Newburgh Hamilton: "The Doating Lovers", Comedy (1715); "The Petticoat Plotters", Farce (1720); "Sampson", Oratorio (1743).
- (6) Andrew Henderson: "Arsinoe", Tragedy (1752).
- (7) Robert Hunter: "Androboros", Farce (170?).³

1. "Some Account of the English Stage", p. 133.

2. Or Trotter.

3. Published abroad (New York?).

(8) George Lesly: "Divine Dialogues" "Dives's Doom"; "Sodom's Flames"; "Abraham's Faith" (1684).

(9) David Mallet: "Eurydice", Tragedy (1731); "Mustapha", Tragedy (1739); "Alfred", Masque (1740);¹ "Britannia", Masque (1755).

(10) Joseph Mitchell: "The Fatal Extravagance" Tragedy (as a one-act play 1720: enlarged to five acts 1726); "The Highland Fair", Opera (1731).

(11) John Moncrieff: "Appius", Tragedy (1755).

(12) William Paterson: "Arminius", Tragedy (1740).

(13) Tobias Smollett: "The Regicide", Tragedy (1749); "The Reprisal" Comedy (1757).

(14) James Thomson: "Sophonisba", Tragedy (1730); "Agamemnon", Tragedy (1738); "Edward and Eleonora", Tragedy (1739); "Alfred", Masque (1740);¹ "Tancred and Sigismunda", Tragedy (1745); "Coriolanus", Tragedy (1749).

1. A joint work by Mallet and Thomson.

APPENDIX IV.Biographical Note on Thomas Sydsenf.

Information about Thomas Sydsenf (the name is spelled in various ways, St. Serfe, Sydsenf, Sincerth, Sincenf, Sidesenf, Cinsenf, Sinserth, etc.) is extremely difficult to find. His father¹ was Thomas Sydsenf, the well-known Scottish Churchman, who was appointed Bishop of Brechin in 1634 and Bishop of Galloway in 1635. Deposed in 1638, he joined Charles I at Newcastle in 1645 and thereafter retired into private life until the Restoration, when, as the only surviving Bishop of the Scottish Episcopal Church, he was restored to power and appointed to the see of Orkney. He died on September 29, 1663. He had married Rachel Byres in April, 1615,² and had, as it seems, a family of eight, of whom Thomas Sydsenf, the dramatist and producer, was the third son.

This son was born in Edinburgh at the beginning of October, 1624;³ of his earlier life nothing is known; he took part in the Civil War, following the Royalist cause and serving under the Marquis of Montrose, in Scotland and elsewhere. In a passage of the Dedication of the "Entertainments of the Cours,"⁴ to/

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1. For details of the life of Bishop Sydsenf see the "Dictionary of National Biography"; "Fasti Ecclesiae Scoticae"; Old Edinburgh Club, Vol. XII, p. 42.
 2. "Register of Marriages for the Parish of Edinburgh: 1595-1700" - Scottish Record Society.
 3. He was baptized on Oct. 8, 1624. Register of Births in the Parish of Edinburgh.
 4. "Entertainments of the Cours ... compiled by ... Monsieur de Marnet ... and rendered into English by Thomas Saint Serf, Gent. London ... 1658".

to James, the second Marquis of Montrose, Sydserf declares that "he had the honour of employment under his father's command, both at home and abroad." The dedicatory epistle contains many details about Montrose, and if taken in conjunction with the information in his "Relation of the True Funeralls" (1661) and the additions (probably by Sydserf) to "Montrose Redivivus" (1652),¹ makes it seem fairly certain that Sydserf was often in his company. It is, of course, highly improbable that he accompanied Montrose during the Marquis's travels abroad in 1633-36, since he would be only twelve years old in 1636; it is likely, however, that he served with Montrose in the campaigns of 1644-45 and was on the Continent with him during the years 1646-50. The Dedication of "Tarugo's Wiles" (to the Marquis of Huntly) contains references to his Scottish service; Sydserf talks of "the Actions and sufferings of your notable Grandfather, Father and Uncles in our late Fanatick Commotions" and goes on "This same Comical Trifle, which I dedicate to your recreation, like most other Playes, has its useful moralities. If the way I have used in ordering them be satisfactory, I esteem myself happy, humbly begging your Honour wou'd be pleased to accept it as a small part of the great Thankfulness I owe for the many Reliefs, Shelters and Protections, I received from your Family during the time of His Majesties Service in the North of Scotland..."

1. See John Buchan, "Montrose" (1928), p. 41n.

Scotland..."

It is possible that he acted as a spy for Montrose, since in the "Covent Garden Drollery"¹ there is a poem entitled "To my Friend Master Tho. St. Serfe," in which the following passage occurs:

'Once, like a Pedler, they have heard thee brag,
Now thou didst cheat their Sight, and save thy Crag;
When to the great Montrose, under pretence
Of godly bukes, thou broughtst intelligence ..."
(They - the Covenanters)

Sydserf was probably in London in 1658 and in the early part of 1659, when two of his translations,² the "Entertainments of the Cours" (1658) and $\Sigma\epsilon\lambda\eta\nu\acute{\alpha}\rho\chi\iota\alpha$, or the "Government of the World in the Moon" (1659), were published. Like many another Royalist, he may have been in financial difficulties at this time; if this supposition is correct, then a minute in the Edinburgh Town Council Records³ may have relevance: under March 23rd., 1659, there is this entry: "There being presented to the Counsell 25 bukis translated by Thomas Sydserfe/

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1. "Covent Garden Drollery", 1672: ed. Montague Summers (1927), pp. 65-6: also ed. by G. Thorn-Drury (1928) pp. 84-5. Thorn-Drury assigns no definite author to the poem: M. Summers asserts it was written by the Earl of Dorset.
 2. A translation of "Arnaldo" from the Italian of Girolamo Brusoni, published in London in 1660, is also attributed to Sydserf. (Lainz Mss.)
 3. "Extracts from the Records of the Burgh of Edinburgh: 1655-1665", ed. M. Wood (1940).

Sydserfe by a freind who represented his sad condition The Counsell ordaines the thesaurer to pay to the pairtie who deallis for him Ane hundreth pund scotts as a gratuitie."

After the Restoration Sydserf (again like many other Royalists) was probably neglected by Charles II, for he apparently settled in Edinburgh in the second half of 1660 and became the editor of the first Scottish periodical, the "Mercurius Caledonius",¹ comprising the Affairs now in Agitation in Scotland, with a Survey of Foreign Intelligence'; this began on December 31, 1660, and ended (or rather was suppressed, apparently by Charles II's personal intervention) on March 22, 1661. Short-lived though this newspaper was, Sydserf freely expressed his views on Presbyterianism and those who abhorred the Bishops of the Scottish Episcopal Church, for in the "Letters and Journals of Robert Baillie,"² he is referred to as "a very rascall, Tom. Sincerfe, the Diurnaller, a profane atheisticall papist, as some count him ...". After the suppression of the "Mercurius Caledonius" further pamphlets were issued in April and May, 1661, and another periodical, "The Scout of Cockeny" (also in 1661), pretty certainly by Sydserf.

It is possible that he had by this time married and was the father of at least one child. We have no direct proof of/

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1. For details of this and other publications see W.J. Couper, "The Edinburgh Periodical Press" (1908), Vol. I, pp. 178-184.
 2. Bannatyne Club, Vol. III, p. 468.

of this, but in the Burial Register of Greyfriars Churchyard¹ can be found the entry, "Sinserth, Mr. Thomas, a child 30 December 1660". It is a fairly reasonable assumption that this entry refers to Sydsersf the dramatist; we know he was in Edinburgh at this time, the name is not a particularly common one, and the child was buried in the same churchyard as a number of other members of the Sydsersf family.

In 1661 the name Sydsersf² crops up at a Convention of the Royal Burghs. On July 12 their agent was ordered to pay a Thomas Sydsersf thirty pound sterling for his good services "by affording unto thame frequent intelligence". The nature of the intelligence is not specified nor is it known for certain whether this Thomas Sydsersf is the same person as the dramatist.

After this Sydsersf seems to have tried his fortunes in London; we next hear of him as having written a comedy, "Tarugo's Wiles; or, The Coffee-House," dedicated to the "Right Honourable and most Noble Lord, George, the Marquess of Huntley, Earl of Eignay, and Lord Strathbogy," produced in 1667 in the Duke of York's Theatre in Lincoln's Inn Fields, and published in 1668.³ It was first presented on Saturday, October 5th.⁴ and is again/

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1. "Register of Interments in Greyfriars Burying Ground: 1658-1700" - Scottish Record Society.
 2. "Convention of Royal Burghs" (1873), Vol. III, p. 546. Sydsersf seems to have been still in Edinburgh in July, 1661, for on July 1, he obtained escheat of all the goods of Margaret Robertson of Tranent, a witch delated in the Trials of 1661. See "Fasti Ecclesiae Scotican/ae".
 3. Allardyce Nicoll, "A History of English Drama", Vol. I, p. 427.
 4. M. Summers: "Playhouse of Pepys", p. 379: Pepys, "Diary", under Oct. 5, 1667.

again noted as having been performed on October 8 and 15,¹ on which day Pepys saw it. This is the last recorded date of performance in London, but that in itself is nothing, for runs of more than a week were exceptional in Restoration times.

(Lauder of Fountainhall² mentions having seen "Tarugo's Wives" performed in the Duke's playhouse in October, 1667, but no date is given; in any event it was after October 5).

Downes's³ statement that the play "expir'd the third Day" cannot therefore be correct; at least he cannot mean it was withdrawn after three successive days. If "Tarugo's Wives" had failed so utterly, the Earl of Dorset would not have written those complimentary verses,⁴ beginning:

'Tarugo gave us wonder and delight,
When he obliged the world by candle-light.
But now he's ventured on the face of day,
T'oblige and serve his friends a nobler way;
Make all our old men wits, statesmen the young,
And teach ev'n English men the English tongue ...'

addressing/

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1. Allardyce Nicoll, "History of English Drama", Vol. I, p. 346: Pepys, "Diary", under Oct. 15, 1667.
 2. "Journals of John Lauder", ed. D. Crawford (Scottish History Socy. - 1900), pp. 174-5.
 3. John Downes: "Roscius Anglicanus" (ed. M. Summers (1928)) p. 31.
 4. J. Tonson: "Miscellanies" (1703), Vol. V, pp. 272-3.

addressing them "To Sir Thomas St. Serfe: On the Printing his Play, call'd 'Tarugo's Wiles'. The set of verses in the "Covent Garden Drollery", an extract from which has already been quoted, also praises both play and author; though both poems are over-fulsome in their commendation, yet "Tarugo's Wiles" cannot have failed as completely as Downes alleges. Before long¹ indeed the play passed into oblivion, since eighteen years afterwards Charles II suggested to the dramatist John Crowne to use "No Puede Ser"² (the Spanish play from which "Tarugo's Wiles" was adapted) as the basis of a new comedy and "it was not until he had written three acts of this new play that the author of 'Sir Courtly Nice'³ discovered how the Spanish piece had been sometime before 'translated and act'd and damn'd'⁴.

Shortly after this Sydserv returned to Edinburgh and produced "Tarugo's Wiles" in the Tennis Court at Holyrood. By 1669 he was manager of a company of players in the Canongate, and/

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1. "Tarugo's Wiles" is mentioned in Wycherley's "Country Wife", Act. III, Sc. 2. "Mrs. Pinchwife: Then give me 'Covent Garden Drollery' and a play or two - Oh, here's 'Tarugo's Wiles' and 'The Slighted Maiden'; I'll have them". "Country Wife" was produced in January, 1675.
 2. A. Moreto y Cabaña (c.1600-1669): "Gran Comedia di No Puede Ser". See M. Summers, "Restoration Comedies" (1921), +Intro. pp. xx-xxv, and "The Adventures of Five Hours" (1927) pp. xiv-xxii.
 3. Produced in 1685.
 4. J. Dennis: "Letters Familiar, Moral and Critical" (1721), Vol. I, pp. 51-2. Letter dated June 23, 1719.

and here he was the victim of a "Hamesucken", committed on May 8, 1669, by a Lieut. Mungo Murray, who had apparently "conceaved one cruel hatred and malice against the said Thomas Sydsersf." The reason for the attack is not clear but as a result of the subsequent trial in the Justiciary Court¹ Murray was found guilty and sentenced to "crave the said Thomas Sydsersf's pardon in presence of Court, for his fault and misdemeanor: and lyk- wayes ordaynes the said Mungo to enact himself judicially that he shall not wrong nor trouble the said Thomas Sydsersf, neither by word nor writ, directly or indirectly, under payne of banishment the toun of Edinburgh and previledges thereof, in case he contraveen this present act."

The date of this sentence is June 11, 1669, and thereafter no further definite information can be found about Sydsersf. Dibdin² says he remained in Edinburgh till 1689, but this is almost certainly a mistake, since he, probably reading "8" for "6", erroneously puts the date of Murray's assault in 1689. It is possible that Sydsersf died in Edinburgh in 1669; in the Burial Register of Greyfriars Churchyard we find an entry,

"Sincirf, Thomas 31 October, 1669."

We cannot prove definitely that this is Thomas Sydsersf,³ the dramatist./

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1. Details of the trial with a reprint of the Court Proceedings are to be found in the Abbotsford Club Miscellany (1837), Vol. I, pp. 87-95. Murray was a lieutenant of the King's Guard, with a pension of £200. Mait. Club Miscellany, Vol. III, pt. I, p. 154.
 2. "Annals", p. 29 (probably following Logan, preface to "Marcoiano", p. v.)
 3. The Ms. entry gives "Sincirf" as the spelling, the "Register of Interments" "Sinsersf".

dramatist, but we know that he was in Edinburgh as late as mid-June, 1669. He may well have died as a result of the injuries sustained in the assault, slight though they seem to have been. He would have been only 45 years old, but he had led a varied and adventuresome life including military service with Montrose in Scotland, no easy-living campaign, and travel abroad. Had he been alive and producing plays even for three or four years more, surely there would have been some mention of him.

Further, it may be remarked that Bishop Sydserr (the father), Dr. John Sydserr (a brother), Dr. John's widow and children, and Margaret (a sister, who married Alexander Ferguson) are all buried in Greyfriars Churchyard, though admittedly not all in one portion of the cemetery.¹

It is interesting to note that the Earl of Dorset in the verses quoted above,² refers to Sydserr as "Sir Thomas", and the title is repeated in "Biographia Dramatica"³ and in Irving.⁴ In the "Fasti Ecclesiae Scoticonae"⁵ he is spoken of as having been knighted. On the title pages of the "Entertainments of the Courts" and of "Tarugo's Wiles", however, and in the indictment against Mungo Murray he is plain "Thomas St. Serfe, Gent.", and it is very doubtful if he ever received the knighthood.

1. See "Register of Interments in Greyfriars Burying Ground: 1658-1700" - Scottish Record Society.

2. See p.371 above.

3. Vol. I, ii, 623-4 - this says, "This title Jacob has given to a gentleman whom neither Langbaine nor Gildon has dignified with anything but his plain name."

4. D. Irving: "Lives of the Scottish Poets".

5. New Edition - 1928:- Vol. vii, pp. 353-4.

APPENDIX V.The Master of the Revels.

This office, though it first occurs in England in the reign of Henry VII, does not seem to have existed in Scotland before the present period. In September 1671¹ two brothers, Edward Fountain of Lochhill and Captain James Fountain,² had a formal patent granted them by the King, appointing them Masters of the Revels in Scotland. This was ratified in June 1673¹ (several privileges being added) and it was proclaimed throughout Scotland by order of the Privy Council. These two men, the sons of William Fountain of Lochhill and Jean Broune, had been dancing and fencing masters in Edinburgh for a number of years previously.³ Their patent gave them the sole right to license and authorize balls, masks, plays, and similar entertainments; they could set up stages where they wished and fine or imprison those who acted plays without a licence.

When the Fountain brothers produced the patent before the Edinburgh Town Council and asked them "to grant concurrence to the executione of the saids letters", the Council considered the wide powers conferred on the Masters of/

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1. Privy Council Register, (ed. P. Hume Brown), 3rd Series, Vol. IV, 5 Aug. 1673 (p.92).
 2. Captain James Fountain seems to have been on the active list while he was Master of the Revels. The Register twice refers to his "company".
 3. Edinburgh Council Records, Nov. 23, 1666, and Jan. 17, 1668. (Ed. Dr. Wood).

of the Revels "verrey hurtfull and prejudiciall to the privelleges of the good toun".¹ They protested to the Lord Chancellor who told them that "he could doe nothing in the mater himselff, bot that the Councell behoved to apply themselves to the Lords of His Majesties Privie Councell thereanont which when done his Lordshipp promised the good toun all the assistance and lawfull favour can be granted." The results of this assistance are not stated.

For the next few years the Fountains seem to have been fairly reasonable in the use of their powers; at least no objections were raised; that they jealously guarded their privilege and were by 1679 going far beyond the limits of their patent is abundantly clear from the host of complaints and counter complaints addressed to the Privy Council after this date. Presumably the patent had cost the Fountains a considerable sum and they wished to make as much as they could out of it. The Privy Council were in a difficult position; they were bound to support the royal patent, yet the Fountains at times must have tried them sorely.

On July 24, 1679,² the Fountains petitioned the Privy Council against sundry dancing masters who took it upon them to make "public balls, masks, dances, and other entertainments in their schools, upon mercenary designs, without obtaining license, contrary/

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1. Edinburgh Council Records, Aug. 13, 1673. There seems to have been an earlier protest by the Council on Aug. 6, 1672, but neither the Privy Council Register nor the Council Minutes record it.
 2. Privy Council Register, 3rd Series, Vol. VI, p. 292.

contrary to the said patent and the Council's former acts and ordinances following thereupon." This, they alleged, was a breach of their privilege and also tended to "the eminent discouragement of the playhouse through withdraweing audiences from it, the petitioners having been at so great charge in erecting of it." In answer to their petition the Privy Council prohibited all dancing masters from continuing this practice and in particular forbade "Andrew Devoc to keep any ball or others aforesaid tomorrow or at any other time thereafter until license is obtained."

In September, 1680,¹ they again petitioned the Privy Council, protesting that "though they have been at great expense in maintaining a playhouse in prosecution of his Majesty's gift and making the same effectual, many persons ... without the petitioners' license ... keep public games, plays and lotteries, and make gain thereby." This was exceedingly detrimental to their theatre. The Lords of the Privy Council ordained general letters of horning to be directed, charging all keepers of public games, etc. to obtain the petitioners' licence for these; the Fountains themselves inserted in the "Edinburgh Gazetts"² of December 1680 an advertisement, warning all concerned that they intended "to put the said Gift and letters of/

1. Privy Council Register, 3rd Series, Vol. VI, p. 547, under Sept. 3, 1680.

2. Edinburgh Gazette, 7-14 Dec., 1680.

of horning raised thereon to execution." Offenders who dwelt to the north of Dundee had forty days and those to the south twenty days in which to come to an agreement with the Masters of the Revels.

The constant complaints that the Masters of the Revels were oppressing the lieges by their excessive exactions over an ever-widening field, must, however, have disturbed the Privy Council, for, when on February 10, 1681,¹ Andrew Devoe, the dancing-master already referred to, complained that the Masters of the Revels were warning him not to keep balls in his own private dancing school, the Council gave instructions that their former acts relating to the Fountains should be restricted to "public games, lotteries and shows only." In spite of this rebuff the Masters of the Revels continued to extend their privilege, which included games such as cards, dice, bowls, kylos, etc. and during the Parliament of 1681 (such was the sense of grievance felt) an act was drawn up, though never brought forward, "to complain of severall oppressive gifts and monopolies, and particularly of Mr. Fountaine's gift as Master of the Revells, by which he exacts to much of every bowling-green, kyle-alley, etc. throw the kingdome, as falling under his gift of lotteries."²

Games and play were often provided for the amusement/

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1. Privy Council Register, Vol. VII, p. 37 under Feb. 10, 1681.
 2. Fountainhall: "Historical Notices of Scottish Affairs". Bannatyne Club, Vol. I, p. 326.

ment of patrons in the houses of publicans and in 1682 the Masters of the Revels, considering that their monopoly included these also, took exception to the Glasgow Vintners¹ having such "revels" in their houses, without first having obtained a licence. The magistrates, who might have been expected to help in the suppression of such entertainment, protected them, ordaining "the proveist to have a warrant for two hundreth and forty pounds Scotis payed to Edward and James Fountains, masteris of the revellis, for discharging the ventneris in toun of the charges of horning given them for keeping games or playes of quatsomever kynd in their howssis, and for freeing them of the lyke in tyme coming during their gift."²

Meantime the grievance had been taken up by the Convention of Royal Burghs; in September, 1681,³ they appointed an agent to represent to the Lords of the Privy Council "the great prejudice the burrows susteens be the master of the revillis in his charging persons upon generall letters for playing at cairds and dyce, and that it may be discharged for the future." Their agent, Hugh Wallace, appeared before the Privy Council in June 1682,³ and complained/

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1. "Extracts from the Records of the Burgh of Glasgow: 1663-1690" (1905), pp. 315-6, under June 5, 1682.
 2. "Extracts from the Records of Convention of Royal Burghs: 1677-1711" (1880), Vol. IV, p. 29 - under Sept. 19, 1681.
 3. Privy Council Register, 3rd Series, Vol. VII, p. 453, under June 6, 1682.

complained that the Masters of the Revels were daily charging "the inhabitants of the Royall Burrowes and such other persons as they think fitt upon pretence of gameing at cards and dyce and other games". As a result of his protests the Privy Council ordered letters to be directed against the Masters of the Revels, the petitioner "condescending upon the particular acts of exaction done to particular persons." Later, on July 6, 1682,¹ and July 4, 1684,² the Convention of Royal Burghs protested energetically to the Privy Council and began to seek legal remedies. Their agent, a Mr. James Elphinstone, made supplication once again³ to the "secreett counceill", drawing their Lordships' attention to the large summs of money being exacted by the Fountains, who went "almost thorow all Scotland and charged every person both in towns and cuntrey,⁴ who keepps a chainge who hes in ther house a pair of tables, cards or kyles and others of that nature for gentlemans divertisement." The Lords of the Privy Council alarmed and perhaps more than a little annoyed, having considered the petition, strictly prohibited the Masters of the Revels from proceeding against any inhabitant of the royal burghs. The "legal course" sought by the Convention was apparently successful, for there is an entry/

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1. Record of Convention of Royal Burghs, Vol. IV, p. 32.
 2. Do., Vol. IV, p. 44.
 3. Privy Council Register, Vol. IX, p. 60, under July 22, 1684.
 4. See, for example, Privy Council Register, Vol. VIII, pp. 670-1, under Feb. 9, 1684: "Records of Inverness", (New Spalding Club), Vol. II, p. 305, under June 12, 1685.

entry under July 9, 1685,¹ - "agents accompts" - which refers to "the haill expenses in the bussines in takeing away the master of the revills gift, consulting advocats, drawing and giving in petitions, extracting and intimating acts 240 lib."

After this episode the Fountains seem to have realized that they could not spread their monopoly over too wide a field; the next references are to the autumn of 1686,² when they petitioned the Privy Council against those who keep "publick balls, maskerades, maskdances, and other publick shewes without lycence." The emphasis throughout is on the public nature of the performances. In answer to this petition the Lords ordered their act of July 24, 1679, "to be punctually obeyed."

Next month one of the dancing masters affected, William Maclean, protested³ to the Privy Council against this prohibition: he pointed out that "the above-mentioned act in 1679 proceeded upon a suppositiōne that some danceing-masters at that tyme kept publict shewes upon mercinary designes to the discouragment of the playhous then extant, and upon a suppositiōne that the llicenccing of danceing-masters did belonge to the masters of the revells, as that act herein produced bears, and that now also well as the play-house does not exist, so the supposition is most unwarrantable and the alleidgance of mercenary designes calumnious,/"

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1. Records of Convention of Royal Burghs, Vol. IV, p. 57.
 2. Privy Council Register, Vol. XII, p. 456, and pp. 466-467, under Sept. 16, 1686.
 3. Privy Council Register, 3rd Series, Vol. XII, pp. 483-4, under Oct. 8, 1686.

calumnious, being only necessary occasions for the farther accomplishing of noblemen and gentlemen's children to public appearances." He went on to recall the act of February 10, 1681,¹ whereby the teaching of dancing and fencing, exhibitions in the schools and public shows where no payment was asked, were outwith the Master of the Revels' patent. The Privy Council granted his petition.

The last two references to the Fountains as Masters of the Revels are both in 1688 - in the Privy Council Register for February² and in Fountainhall's "Historical Notices" for July.³ This latter deals with the mountebank Sarre (mentioned earlier) who erected a stage at Blackfriar's Wynd.

It is probable that the Fountains' patent lapsed at the Revolution, for no more is heard of them afterwards.⁴ By a warrant of William III, dated February 22, 1690,⁵ William Maclean⁶ was given sole power to organize and control all theatrical representations of whatever kind throughout all Scotland/

1. Andrew Devoc's supplication. See above, p. 378.
2. Vol. XIII, p. xliii, under Feb. 10, 1688.
3. "Historical Notices of Scottish Affairs" (Bannatyne Club) p. 877, under July 14, 1688. Also in Fountainhall's "Chronological Notes of Scottish Affairs" (1822), pp. 262-3, under the same date.
4. Their patent was granted for life, but they may have been too ardent supporters of the Stuarts.
5. Among the documents transferred to Register House in Sept. 1950. State Papers 54, No. 665, pp. 505-7.
14.
6. Son of Charles Maclean, Merchant, of Glasgow.

Scotland, including permission to maintain existing playhouses and erect new ones; it included also all types of shows, such as entertainments by mountebanks, tumblers, rope-dancers, and so forth; exhibitions of monsters; and "all other private and publick shoves of whatsoever kind or nature where the spectators pay money, Lotteries being excepted." Permission was furthermore given to form companies of actors who were to be under Maclean's jurisdiction and he could commit any offending player to prison if need be. He was also to act as official censor.

This William Maclean is later mentioned as having on November 4, 1692,¹ given permission to John Arnold Garner to erect a stage in the Landmercat of Edinburgh. In January, 1694, he appealed² to the Lords of Council and Session against some musicians who had arranged a Concert of Music without a licence from him. The Lords decided however that music itself did not come within his province, but only music in plays, puppet-shows, etc.

It is remarkable that as far as acting was concerned, little or no use seems to have been made of this warrant. No company of actors was established and no theatre built. At that period of course it is highly unlikely that Edinburgh Town Council would have sanctioned any kind of plays.³ In any case/

1. See above, p. 14

2. Fountainhall: "Decisions of the Lords of Council and Session" (1759), Vol. I, p. 590 - under Jan. 10, 1694.

3. Maclean seems to have attempted to bring in a company of comedians around 1698, but the Town Council refused permission. See pp. 54-55.

case, probably Maclean's chief aim was to obtain as much of an income for himself as he could from his patent. As has been already shown, after 1684, or thereby acting in Scotland seemed to stop entirely till 1715 (except for isolated occurrences) and it can only be assumed that the disapproval of the magistrates in Edinburgh, Glasgow and the other towns deterred Maclean from any attempts he might have made to establish a theatre and companies of actors.

The rest of the story of the masters of the revels is briefly told. Maclean died in 1718¹ and Laurence Johan Nicman was appointed on December 12, 1718² to the vacancy "during all the dayes of his lifetime". He died within a year or two of taking office and was succeeded in May, 1720,³ by Thomas Jones. On the death of Jones, John La Motte was selected as the new master of the revels on February 13, 1742.⁴ La Motte died six years later and was presumably⁵ succeeded by Dugald Campbell, on whose resignation in 1764,⁶ David Beatt was appointed. The influence exerted by these masters of the revels on the theatre in Scotland appears to have been negligible.

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1. His testament is recorded on July 10, 1718. "Register of Testaments in Edinburgh, 1701-1800": Scottish Record Society.
 2. Register of the Privy Seal (English Record), Vol. VII, p. 248, Registered, Feb. 13, 1719.
 3. Register of the Privy Seal (English Record), Vol. VII, p. 314, Registered June 27, 1720.
 4. Register of the Privy Seal (English Record), Vol. VIII, p. 274, Registered March 2, 1742. Scots Magazine, Feb. 1742, p. 95.
 5. There is no record of Campbell's appointment. Lamotte died on April 24, 1748. (Caledonian Mercury, April 26, 1748)
 6. Register of the Privy Seal (English Record), Vol. IX, p. 361. Registered March 7, 1764.

APPENDIX VI.Examples of Dramatic Criticism.

On two occasions, in 1753-4 and in 1759-60, we find attempts¹ made at regular dramatic criticism. These are the first to be found in Scottish theatrical history and are therefore of great importance.

The first is contained in the "Scots Magazine" from December 1753 to March 1754. Hitherto this seems to have been unnoticed by writers on Scottish drama. The plan, as outlined in the December issue, was to publish every month, so long as the theatre was open, a review of each play performed. The authors were said to be "a society of gentlemen."

After remarking that this same theatrical company presented in the previous season very good plays (with the exception of "The Provoked Wife", to which objection was taken on moral grounds), the writers give a criticism of each night's entertainment in December and continue for the months of January, February and March, 1754. The criticisms are usually brief and confined almost entirely to the acting, though occasional comments on the plays and miscellaneous items of information are to be found as well.

In the remarks for December 1753 Lee receives high praise for almost every performance, Griffith, Wright and Stamper, too, are usually well spoken of, but Iove meets with harsher treatment. The critics appear to consider that he is limited² in/

1. See Sources for full details.

2. He is good in certain comic parts, e.g. Falstaff.

in the range of parts he can play, but within those limitations he is competent enough. Of the actresses Mrs. Lee and Mrs. Danvers are usually commended but the most that is said about Mrs. Love is that she is "not bad".

These criticisms did not meet with everyone's approval and in the issue for January 1754, four letters appeared attacking the dramatic critic in detail. (They assert that there is but one critic and not a society). The first letter is given in full and the three others in extracts. The gist of their complaints was that credit and blame were not being fairly awarded; that whereas Lee was always highly praised, Love's efforts were disparaged, though his performances were usually very good. Lee, they admit, is a good actor, though he ought to confine himself more to those characters in which he excels and not "rob his principal actors of the parts for which they are best qualified." A comparison is drawn between Lee's performance of Bayes in "The Rehearsal" and that given by Love, much to the detriment of Lee.¹ From these letters also we gather that what caused most resentment was the "dictatorial air and magisterial conciseness" adopted by the dramatic critic, and also the insufficient reasons given for the dogmatic assertions.

The second instalment of the Review appears in the same issue of the "Scots Magazine". Lee is again given lavish praise, particularly for his Macbeth, where his manner of playing the/

1. Lee on Dec. 22 and Love on Dec. 29.

the scenes of horror is described as masterly, and his Hamlet, which he performed "better than any character we have seen him act in tragedy". Griffith, Wright, Torrington and Stamper are commended for their efforts. The occasionally severe strictures on Love are repeated. His Falstaff gave "great entertainment" and his Ghost in "Hamlet" was "very moving", but in "King Lear", where he played Edgar, his chief scene was "very, very indifferent" and his Colonel Feignwell was "everything, but the real character he represented." The ladies were on the whole given a fair amount of credit.

The "Scots Magazine" for February 1754, gives the critic's reply to the attack directed at him in the previous month. He refutes the objections in detail and in his final paragraph denies that he wishes to give undue praise to Lee at Love's expense or that he sets himself up to be an infallible dictator of taste. Then follows his February review which, though it commends Lee highly also awards more credit to the other actors.

The last criticisms appeared in the March "Magazine" and are on similar lines to the previous reviews. There are a few remarks on the new play "Herminius and Espasia" which was given its first production on February 25, and also a strong condemnation of the custom of admitting spectators behind the scenes. On one night (March 4.) the actors apparently had "scarcely room to play their parts."

Performances/

Performances in the theatre went on until mid-April at least but no more reviews are given nor any reason for their termination. We do not know who the dramatic critic was nor who the writers were who objected to his reviews. These were very much pro-Lee, and he received hardly one word of censure. Occasionally he is "imperfect"¹ or speaks some passages with "too much carelessness and inattention".² At this time Lee and Love seemed to have been rivals and both no doubt had their supporters. The net result was that Love departed from Edinburgh at the end of the 1753-4 winter season in an ill humour, complaining that he had been cast in parts "where he could at best appear but insipid"³ and the roles much more suitable to him had been usurped by others.

The second set of dramatic criticisms appeared in the "Edinburgh Chronicle" on two occasions, in June and July 1759, and later, in the following winter season in December and January. The review of the 1759 summer season was introduced by a letter in the "Chronicle" of June 21-23, explaining the purpose and value of such a criticism. In that issue (No. 28) and in three more (Nos. 29, 30 and 32) comments were made on six acting nights. The plan of printing regular theatrical criticisms seems to have fallen through, for we find no more after July 2, though performances continued until/

1. In, e.g. Castalio ("The Orphan" - January 5).

2. The Soliloquies in "Hamlet" - January 9.

3. James Love: "Poems on Several Occasions", Preface (April, 1754). See above p. 163.

until August 15 at least.

In this review the criticisms, generally speaking, seem to be very fair and just. Dexter, a new leading actor from Dublin, is commended for his efforts, although "puffing" by the managers led audiences to expect something more. His various deficiencies, such as a lack of tenderness on occasions and an overstrong voice, are enumerated. As a player of comic parts, Love receives high praise, but he is "extremely ill-suited to the dignity of the buskin".¹ Parsons and Holland gave general satisfaction, but Stamper occasionally spoiled his performances by unnecessary interpolations. Aicken, a young actor in his first season at Edinburgh, improved noticeable with almost every performance. Among the actresses Mrs. Couper, described as "a valuable acquisition to our Theatre", invariably received great commendation. Her Lady Townly and her Juliet in particular are remarked on. Mrs. Parsons, Mrs. Mozeen and Mrs. Aicken usually acted competently enough; Mrs. Love however did not always meet with approval. There are also some more general remarks on the choice of plays and miscasting of some of the players, notably Mrs. Love and Mrs. Parsons.

The review recommenced in the issue of the "Chronicle" for December 24-26 and continued till the issue of January 21-23, 1760, nine in all. Seventeen acting nights are reviewed. Prefaced by some highly moral reflections in the first issue, it/

1. Edinburgh Chronicle, June 21-3, 1759.

it gave full and, so far as can be judged, reasoned criticisms. Digges was invariably well handled. His Hamlet is described as "a perfect character", and his performance in "The Provoked Wife" was excellent. Aicken, Stamper, and most of the others were usually given good criticisms. Love received most of the adverse comment, especially for his habit of expounding to the audience and introducing extraneous jokes.¹ There was adverse criticism too of the casting of some of the female characters, with particular reference to Mrs. Moxson and Mrs. Couper.²

This review did not go unchallenged. In the issue for December 31-January 2 there appeared a "Review of the Review" which was devoted mainly to an attack on Digges. The justification for this counter-blast, it was alleged, was the fulsome praise bestowed on him by the previous writers, who for their part declared that they were to pay no attention to such scurrilous remarks as these. The anti-Digges critics reappeared in the issue for January 5-7, 1760. The performances from December 19-29 were "re-reviewed" and every characterization of Digges was censured in an extremely biased manner. The editor of the "Chronicle" in his next issue³ remarked that no more such "Remarks on the Review" would be printed, as their scurrility was conspicuous and they were generally "disagreeable to our readers." As if in proof he quoted from a letter received from a Mr. A.M. who apparently found the Review very entertaining and the Remarks on/

1. Stamper was sometimes guilty of this too.
2. E.g. Juliet (Dec. 27).
3. Jan. 7-9, 1760.

on the Review spiteful, partial and unjust. The Review continued but by the end of January ~~however~~ the editor had changed his opinion and he announced that no more theatrical criticism would be published. He probably did not wish to become involved in a feud over the merits or demerits of West Digges.

In addition to criticisms of the players there are occasional comments on the suitability of the plays, the casting, and various miscellaneous points. On the "Gentle Shepherd" the critic remarked that it was useless to praise the play or criticise the characters, as most of them were unacquainted with "the peculiar language in which it is written."¹

Imperfect and amateurish though these Reviews at times are, they give us some idea of how the actors played their parts and what the audiences felt about them. Their bias at times robs them of some of their value and they give very few details about the scenery, or stage conditions generally. Information on this point would have been invaluable, as we can gather almost nothing from our usual sources about the physical conditions under which the plays were presented.

1. Jan. 19-20, 1760.

A

STUDY OF EIGHTEENTH CENTURY DRAMA

IN

SCOTLAND (1660 - 1760).

VOLUME II - SOURCES.



ms
1885

1/2/1885

Received of

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(A) MANUSCRIPT SOURCES.

1) Dumfries Burgh Records:

July 1718 Accompt of Expences debursed by Mr Alexr. Ker Schoolmaster of Drumfries at the acting of ye Bellum Grammaticale upon ye stage.

Item	payed unto Hary McGhie painter for painting a mace and collouring twenty two picks and halberts for the guards	£	S	D
	and four battons	00	10	00
Item	Given to his Servant	00	01	00
Item	To James Mossman Coppersmith for making ye head of ye mace	00	03	06
Item	To John Wilsone turner for ye timber for ye said mace and turning it	00	00	10
Item	To Wm Copland Deacon of ye wrights for making of twenty two picks and halberts to ye Captains and guards and four battons	00	08	00
Item	Debursed at ye first days Acting for ale to ye Actors	00	01	04
Item	ffor ffive bottles of wine to ym.	00	06	08
Item	ffor a quart of ale to ym. at ye 2d days acting	00	00	04
Item	ffor ffour bottles of wine	00	05	04
Item	payed for musick viz. hotboy two violines and a base at ye first days acting	00	06	00
Item	payed for musick at ye second days acting	00	03	00
Item	payed to two drums at Each of ye two actings	00	05	00
		02	11	00

Item Expended of Incident charges debursed in the School at training up the Schollars for upwards of four moneths privately before they acted in publick and in communing with tradsmen and others annent making of materials

for us

00 15 00

Whereof received as pr ye
deliverance upon a petition
delivered in by Mr Kerr

01 01 00

Rests 02 05 00

2) Edinburgh Town Council Records:

22 May, 1691:

The which day The Council upon ane petitione from Mr Mathias Sase dutchman shewing that he brought to this city three turks to witt one man one woman and ane little boy which he resolves to expose to publick shew And for the better effectuating therof have procured Licence from the master of the Revells and therfor craving libertie to expose the same to publick shew within the toun and suburbs which being considered be the Council with the liberty granted to them be the Mr of their Maties Revells They grant liberty and licence to the petitioner to expose the said three turks to ane publick shew in any place of the Canongate Discharging him from making any publick solemnity by sound of trumpet through the streets but allenarly before the Close or over the window wher the shew is made publick wheranent ther presents shall be ane warrand.

4 November, 1692:

The which day anent the petition given in be Wm McLean master of their Maties ravells within that Kingdome, mentioning that John Arnold Carner Dr of medicine was arrived to this City and hade procured Licence from the petitioner in order to the setting up of a stage, and therefore humbly craved the Council to grant warrand for breaking of the Calsey in order to the setting up of the said stage in any place of this City as the Council should think fitt, As the petitione bears, The Council remitted the said petitione to ane Committee of their number to commune with the petitioner and report, And the Committee having conversed with Wm McLean and considered their Maties gift to him for being Mr of Revells, fand that he hade warrand thereby to erect ane stage or play within any place of this City and Kingdome where there is conveniency, the samen being free of all offence, cursing, profanity, or anything contrare to piety, And the said Mr McLean desyred liberty accordingly to erect a stage in any place betwixt the Netherbow and the Weighhouse where the Council would be

pleased to appoynt, As the report bears, Which with the petitione being considered be the Council, They grant warrand to the petitioner to erect ane stage in the land mercat below the Weighhouse well for accommodating John Arnold Carner Dr of medicine for his selling of medicines, and his publick shewes, and grants warrand to the said Dr Arnold to continue the said stage from the date hereof to the twenty day of December next, he behaving himself the termes of the report, Whereanent thir presents shall be a warrand.

2 August, 1700:

The same day the Councill upon application made to them by Abraham Ducumin who hath made and prepared a show or sight in immitation of the late seige of Namure that he should have liberty to expose the same doe therefore heirby grant liberty and licence to the said Abraham Ducumin to expose the said show or sight dureing the Councill's pleasure hee alwayes behaveing himself loyallie and Christianly as becometh.

31 October, 1705:

The same day the Councill upon ane petition given be Abraham Seven dutchman grants libertie to the petitioner to expose his elephant to all persones within the toun and suburbs upon his payment of ane gratificatione to the kirk Thesaurer for the use of the poor.

11 January, 1710:

The same day the Councill granted liberty to the famous Dutchwomans Company of Rope Dancing to practise their art in the Skinners hall during the Councils pleasure for payment of an Composition to the Kirk Thesaurer for the use of the poor discharging hereby the said company to practise their art without an extract of thir presents.

7 June, 1710:

The same day upon a petition given in by Daniel Maddock Master of the Waxworks within this City allowed him to shew his said wax works within the City liberties and priviledges thereof and that upon paying of two guineas to the poor of this City and this to continue dureing the Councils pleasure.

23 November, 1727:

The same day James Donaldson Citie Thesaurer reported that the Magistrats caused Robert Gavidens and Robert Inglis the Good touns procurator fiscall's intent an action against Antony Ashton and Company of Strollers players for erecting and practiseing an stage play in the Skinners hall of this City without the Magistrats or Councells license for that effect And that the said Magistrats had fyned him therefore which sentence the sd Ashton had suspended and that the sd Thesaurer had depursed money upon that account And therefore craved the Counsels warrand for allowing the same ...

4 April, 1739:

Considering that there is a Bill ordered to be brought into Parliament to enable his Majesty his heirs and successors to grant Letters Patent for performing plays, interludes and other entertainments of the stage within this City and that should such a Bill pass into a Law it will be attended with many bad consequences to this community Therefore did resolve that a petition on behalf of this Community against the same be humbly offered to the Honorable House of Commons ...

(Then follows the text of the Petition)

5 April, 1739:

Resolved that a petition be signed addressed to the Right Honorable the Lords Spiritual and Temporal in behalf of the Community against the Bill to enable his Majesty to authorize by Patent a Playhouse within this City or Liberties. Accordingly a petition was read and signed of the same tenor with that signed yesterday to the Honorable House of Commons.

3) Haddington Council Records:

22 July, 1682:

The Counsell ordaines the Thesaurer to cause take out a doore in the bowling green houss for ane entrie with a Stair thereat for action of a play to be acted thereat by the Noblemen and Gentlemen's Children at the Schoole upon fryday 28 instant.

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1. These three extracts are cited (in part) in J. Miller: "Lamp of Lothian" (1900), pp. 195-6. The Ms records are in Register House.

28 March, 1724:

Thereafter there was a petition given in to the Council by Mr John Lesly Master of the Gramer Schooll, humbly showing that some time ago he having caused erect a Stage for the Scholars acting a Play which was done with a General Applause, he was obliged to give this Bill to Mr Anderson for the damage done to the trees and dales made use of in that way: and, albeit, the timber was given back, and part of it made use of by the Treasurer since, yet his Bill is not delivered up; therefore humbly craving the Council, to recommend it to the Thesaurer, and take up the petitioners bill from Mr Anderson, and relieve him from payment of the contents therof, as the said petition, subscribed by the petitioner, bears. Which petitione being considered by the Magistrates and council they referred the Consideration and Determination of the above affair to the Magistrats as aforesaid with effect to confer with Mr Anderson anent the Price of the Dales and Trees or Damage done them and to relieve Mr Leslie thereof as the Deliverance upon the back of the petition signed by Baillie Smith in the presence of the Council bears.

5 August, 1729:

The Council recommend it to the Magistrates to commune with Mr John Lesly Schoolmaster anent a Stage to the Schoolboys to act a Commedy upon befor the Vacance and to report.

4) Petition by the Citizens of Edinburgh:

Petition by the Inhabitants of Edinburgh to the Magistrates, against Stage Plays, etc. 29 January, 1736.

... whereas we have observed to our Grief, for some Years ... the Toleration of several Diversions in this City, such as[] Stage[] profane Interludes and other Revellings of that Sort; and also the[] Idolatrous Picture of the Human Nature of our Lord Jesus Christ [] Cross ...

And, First, we think they evidently tend to debauch the Morals of those who attend them, being fill'd with impure and vile Jests, immodest Representations, horrid Imprecations and Oaths, blasphemous Reflections on Providence, and many other Immoralities, which cannot but pollute the Minds of Men; Yea, in some of them they have the Boldness to act some of the most awful and terrible Works of God, such as Thunder

1. Edinburgh University Library, Laing Mss Division II, No. 408. Only the relevant part of the Petition is given. The edges of the Ms are badly worn. There are blanks in the ... brackets.

and Lightning, etc. which is too daring for Creatures to imitate[] cannot be done without great Guilt and serves to make People Atheistical Contemners of these Works and of our glorious Doer of them

2dly whilst the Substance of the Place is put into the Hands of a Number of Idle Vagabonds, who continue to carry it off from Time to Time, one company of them after another.

The Hurtfulness and bad Consequences of these Things and the suffering Places to be built and fitted up for them which looks like Establishing and Perpetuating them amongst us ...

As to the Picture above-mentioned, though it be now gone from the Place, yet as we know not how soon it (or the like) may be brought to it again, having met with great Encouragement dureing their Stay here ...

5) Edinburgh Presbytery Records:

23 March, 1715:

The presbytery takeing to their consideration that the stage hath been condemned by diverse ecclesiastical Councels and many eminent divines, as a nursery of Impiety and vanity, and considering how much it hath been found to corrupt peoples moralls; and being informed that some comedians have lately come to the bounds of this presbytery, and do act within the precincts of the Abbey to the great offence of many, by trespassing upon morality and those rules of modesty and chastity, which our Holy Religion obligeth all it's professours to a strict observance of, therefor the presbytery Recommends to all their members to use all proper and prudent methods to discourage the same.

29 November, 1727:

The Presbytery being informed by the Reverend Ministers of Edinburgh, that of late diverse Comedians had come to this place, and begun some plays wherein there are much Immorality observed, and that application having been made to the Magistrates of the City against the same, they had shewed a just zeal in the Matter, But the Comedians gave in a Bill of Suspension of the Magistrate's Sentence and now, the affair is in dependance before the Lords, and the Comedians continue to act. The Presbytery did nominate the Rev Mr John Shaw, Mr Niel McVicar and Mr James Walker to wait upon the Magistrates of Edinburgh and give them thanks for what they have done, and to intreat that they may consider what further legal steps is proper to be taken in order to put a stop to these

Commedians their acting here And judging it necessary that the Presbytery in an Ecclesiastick capacity give a testimony against such Practice Do nominate the Rev Professor Hamilton, Mr Samuel Semple, Mr James Craig, Mr James Bannatyne, and Mr James Smith, as a Committee to prepare the draught of an Act to be made thereupon to be brought in to the next diet.

30 November, 1727:

The Committee named yesterday, brought in the draught of an Act against Stage Plays, and the same having been several times read over, was voted and unanimously approven. The Tenour¹ whereof follows ... And the Presbytery appoint this to be read from all the pulpits within their Bounds on Sabbath next immediately after Sermon in the forenoon.

27 December, 1727:

Enquiry being made, it was found that all the Ministers present had made Intimation from their Pulpits of the Act of the Presbytery last meeting against Stage Plays, and that the Magistrates of this City had been continuing their Endeavours to stop the same, But the players, having brought the Matter before the Lords of Session, the Affair is depending before their Lordships.

10 January, 1739:

It being reported that the Agent for the Church had presented to the Magistrates a Complaint and Information against the Commedeans lately come to Town as Contraveening the late Act of Parliament agt. Stage Players, The said Actors were allowed to see and answer to the said complaint agt. Tuesday next (and its informed they continue to act in the mean time.) The Presbytery do direct and instruct their Clerk to concur in the said Prosecution and resolve to contribute for Defraying the expence thereof, in Case he be not other ways refounded.

21 March, 1739:

Reported that in course of the Process carried on before the Magistrates of Edinburgh against the Commedians for acting Plays upon the Stage two several Bills of Advocation and a Bill of Suspension were offered to the Lords of the Session and sists obtained thereon, and as the said Commedians continued in the interim to act Plays contrary to Law, the Agent for the Church did commence and carry on a

1. This "Admonition" (printed in the Edinburgh Evening Courant for January 13, 1728) contains the usual condemnation of Stage Plays. It is not reproduced, since there is no fresh

Process against them before the Lords, and at last after a Proof led obtained Decreet agt. eight of the said Actors in Terms of Law finding each of them Lyable in fifty Pound Sterling and failing their paying the same, to be imprisoned for three months, which Decreet was extracted, and the same with a Petition was given in to the Magistrates of Edinburgh and Baillie of Abby to put the same in execution upon which search has been made, but neither the said offenders or their effects could be found. The Presbytery remitted to the forsaid Committee, to inspect the Accompts of Expences in the said Prosecution, and Report an Opinion touching the Payment of the same.

25 April, 1739:

... payment ... to be made ... out of the Churches Public Money ...

6) Glasgow Presbytery Records:

20 July, 1670:

The presbyterie being informed of the gross scandals of stag play ... the streets and lerning ther playes the Wisdom of Solomon does ... instanter Mr Arthur Ross and Mr Hugh Blair to goe to the Ma ... represent ther misdemeanours and report ther diligence before the ... meeting qlk accordingly was done and were inhibited be ye Magist ...

7) Warrant² for a Gift of the Office of Master of the Revells in Scotland to William McLean:

William R

Our Sovereigne Lord and Lady Ordain a Letter to be made and past under their Majesties Great Seale of there ancient Kingdom of Scotland, Nominating, Constituting and Appointing Like as their Majesties by the tenour hereof Nominate, Constitute and Appoint William McLean sole Master of the Revells within their said Kingdom of Scotland, during all the dayes of his Life, Giving and Granting, And their Majesties for themselves and their Successors hereby give and grant to the said William McLean, during the space forsaid and to any other Person or Persons whom he shall please to licence and Appoint, and his and their Servants, the sole and only power, licence and Authority, not only of

1. This volume was damaged by fire in 1679.

2. In Register House - State Papers 57 No. 665, pp. 505-7.

acting and representing Tragedies, Comedies, Tragicomedies, Interludes, Masks, Playes, Musick and all other Entertainments and Performances of the Stage whatsoever within the whole bounds of the said Kingdom of Scotland, But also to authorize and licence the showing of all publick Tryalls of Skill in the science of Defence, all Puppit shoves and Playes of that nature and publick showing of Monsters and other strange shows, Mountebanks, Vaulters, Tumblers, Roap-Dancers and other exercises of the Roap, pricking Books, Bull baiting, Bear baiting and all other private and publick shoves of whatsoever kind or nature where the spectators pay money, Lotteries being excepted. And for the better performance of the foresaid playes and Entertainments of the Stage, With full Power to the said William McLean, and others having his Licence, to act, represent and perform the same Playes and others, particularly and generally, above written either within any Playhouse or other convenient place already built and erected within the said kingdome or otherwayes for their better Accomodation to frame, erect, build and set up in any convenient place within their Majesties City of Edinburgh, Suburbs and freedoms thereof, or any other City and Place within the said kingdom, where the said William McLean or others having his Licence shall find best accommodation for that purpose, a Theater and Playhouse with necessary tyring and retiring Roomes and other appartments and Conveniencies and requisites as they shall think fit, and from time to time, to gather together, entertain, keep, priviledge and govern such and so many persons, Players, Actors and Servants for erecting, acting and representing of the foresaid Playes and performances of Stage, and others particularly and generally above written, And to erect and constitute the same into a Company and Society consisting of such Numbers, Stations, Parts and Oddgoods as the said Mr William McLean shall think convenient, who shall be the servants of their Majesties, to be reformed, reduced, modelled and governed by the said William McLean at his Pleasure, and are hereby appointed to continue and serve under him in the acting, exercising and performing all Playes and Entertainments of the Stage and others foresaid, for the honest and lawfull recreation of such of their Majesties subjects as shall repair there to see the same, without any trouble, Molestation or Impediment from any person or persons whatsoever, and the said Companies and Servants to be paid by the said William McLean out of such dues and allowances as he shall exact and receive from the Spectators of the said Playes and Entertainments of the Stage. And their Majesties Will and Declare, and hereby Decerne and Ordain that it shall be alwayes Leisum and Lawfull to the said William McLean upon any just occasion, to comitt the person of any one or more of the Actors or others under his Authority, to any Ordinary prison, and upon the Offenders one or more their giving him

satisfaction, to liberate their Persons without any other Fine or punishment than the said William McLean shall inflict, and also to create his own officers for executing of his Orders. Requiring hereby all Magistrates and Keepers of Prisons within their Majesties said kingdom to receive and keep in prison the person and persons of such as the said Master of the Revells shall committ and to detain them in sure firmance untill he order their Liberation, upon which the said Magistrates and others are immediately to liberate and release them without stop or impediment, Together with all other Priviledges, Liberties, Casualities, Immunities, Profits and Duties whatsoever pertaining or belonging or that are known or may be known to pertain or belong to the foresaid Place and Office of the Master of the Revells, to be possessed, brooked, enjoyed, intromitted with and uplifted by the said William McLean and his deputs and Substitutes and others in his Name, during the said William his lifetime sicklike and as freely in all respects as any other Master or Masters of the Revells have, or might have enjoyed at any time of before, Admitting the foresaid Generality to be as valide, effectually and sufficient to all intents and purposes, as if every particular Priviledge and Immunity, Profite and Duty belonging to the said Office were herein at length inferred and ingrossed. Prohibiting and Discharging all persons whatsoever from acting or representing any of the Playes, performances and allurements of the Stage, and all Mountebanks, Tumblers, Roap Dancers, all other players, keepers of shoves or any other of the playes and divertisements whatsoever particularly and generally above mentioned from all setting up of Stages, Theaters and volting, dancing on roaps and from all other using exercising practising or experimenting their said Vocations at any time within the said Kingdom otherwayes than by the power, Licence and Authority of the said William McLean, and strictly commanding that no Play nor other Entertainment of the Stage be acted or represented by the said Actors, or any Show Showne nor Licensed by the said Master of the Revells containing Swearing or profanity, nor any passage offensive to piety or good manners nor any old or revised play to be acted or represented untill the same be purged and corrected of such scandalous passages. And their Majesties promise to ratify the present Gift in the next Session of their Majesties Parliament of the said Kingdom and Require the States thereof to ratify the same Accordingly. And lastly ordain this Letter of Gift to be further extended in the best forme with all Clauses requisite, and to pass the said Great Seale per saltum, Whereanent these presents shall be to the Directors of their Majesties Chancellary and their Deputs for writing the same, and to the Lord High Chancellor or Lords Commissioners appointed for keeping the

Great Seale for the time being for causing the same to be appended thereunto, a sufficient Warrant.

Given at the Court at Kensington the 22d day of February 1689/90 and of their Majesties Reigne the first year.

May it please your Majesties ...

Melvill.

8) Register of the Privy Seal (English Record):

13 February, 1719:

The entry states that owing to the decease of William McLean the Office of Master of the Revels was now vacant. Laurentes Johan Nieman was appointed to the vacancy "during all the dayes of his lifetime." It is dated 12 December, 1718 (Volume VII, p. 248).

27 June, 1720:

The entry states that owing to the decease of Laurentes Johan Nieman the office was again vacant. Thomas Jones, dancing master in Edinburgh, was appointed. It is dated 17 May, 1720 (Volume VII, p. 314).

2 March, 1742:

The entry states that owing to the decease of Thomas Jones, the office was vacant and John La Motte was appointed for life. It is dated 13 February, 1742 (Volume VIII, p. 274).

7 March, 1764:

The entry states that owing to the resignation of Dugald Campbell, the office was vacant and David Beatt was appointed. It is dated 31 January, 1764 (Volume IX, p. 361).

9) Agreement among the Edinburgh Company of Comedians:

At Edinburgh the twenty eighth Day of July In the Year of our Lord, one Thousand seven Hundred and Thirty, We The Edinburgh Company of Comedians, Undersigning, for the Peace and Success of our Society, have agreed to Observe the following Articles.

First, That none of us shall have, or pretend to a Superiority over another, but be Equal Sharers, in any Profits

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1. In Register House. Only the gist of the entries is given.
 2. In Register House. Edinburgh Burgh Deeds - Bundle for 1731.

arising from every play acted by us, Excepting only all our Benefit Nights, in Particular being once a Year..

Secondly, That Two Equal Shares be set apart every Night for the purchasing of Cloaths, etc, comencing from the first of November next, for the use of the Company of Comedians in this Place, We renouncing any farther Right to them, the said two Shares being the property of our Director, and any Gentleman or Gentlemen that shall please to join with him who Honourably Engage not to imploy any of it to their own, but to the Publick use, and cannot be affected with any Debts of the Companys, no more than the seats, Stage, Scenes, etc. of the Play House, which we hereby declare to be none of ours in particular, but of the Company's property.

Thirdly: we make Choice of Allan Ramsay Bookseller in Edinburgh so long as he please to give himself the Trouble, to be our Director and to him or any other Gentleman he pleases to join with him, we engage to submit, the Determination, of any Cause or Debate shall arise amongst us after the said first of November, with full power, to him, to Transact in any Affairs relating to the Company. Consenting to the Registration Hereof in the Book of Council, and Session or any other Judges Books Competent, To have the strength of Decreet Interponent thereto, that all Execution necessar, may pass hereon as affeers, and thereto we Constitute,

Our Proctors in Witness whereof we have subscribed these Presents on Stamp't paper written by Edward Miller, at our Desire, place and Date aforesaid, before these Witnesses.

Richard Pollock Baxter in Edinburgh and Thomas Hardy
his Servant.

Richard Pollock Witness
Thomas Hardy Witness

W. Price Edw. Miller
Ann Horden Wm Wescomb
G. Horden John Ware
Benj. Tanner

Registered: December 11, 1731.

10) Bill Chambers for 1755:

In April, 1755 Reoch and Steuart, two musicians at the Canongate Theatre, sued John Lee, the Manager, for arrears of wages and demanded his arrest, unless a Bond of Cautionary were found. The Sheriff decided in favour of the musicians and Lee appealed to the Court of

Session for a Bill of Suspension. In the Bill Chambers for 1755 we find three of the documents of the case, (a) the musicians' answer to Lee's Bill of Suspension, (b) Lee's Reply to these Answers, and (c) the Bond of Cautionary which Lee had to find. Of these (b) is the most informative and most of it is reproduced; only one or two paragraphs of (a) are of value; (c) is of little use.

(a) Bill Chamber No. 54,491: Answers for John Reoch musician in Edr. for himself and as assigney for John Stuart musician therein. To the Bill of Suspension offered in the name of John Lee Comedian.

... By the Agreement of July 31, 1752 ... the Chargers ... became bound ... at practices of Songs, Dances and other Entertainments at the Concert-hall (or in other words the playhouse) upon proper nottage given them by the prompter from Ten o'Clock in the forenoon to one in the afternoon, only the said John Stuart to be excused his attendances every Saturdays Rehearsal that he happened to be engaged, and further That the Charger and his Cedent should attend at the said play-house from five o' the Clock afternoon every Munday, Wednesday and Friday to the end of the Play and Concert and further the Charger was to be excused his attendance each Friday from 6 o'Clock to Eight ...

... they agreed with him To goe to England where they attend the suspender in his strolling bouts, Sometyes at New-Castle and different Places from that to Scarborough for the Space of about 7 months Leaveing their Familys Destitute ...

(All other information in this document is also contained in the next extract.)

(b) Bill Chamber No. 74,377: Reply for Mr John Lee master of the Concert Hall in the Canongate. To the Answers for John Reoch Musician in Edr. for himself and as Assigney for John Stuart musician there to the Bill of Suspension offered for the said John Lee.

... Upon the 31st day of July 1752 years the suspender entered into a Contract with the Chargers to endure for the winter season succeeding whereby the Chargers became bound 'to attend at the Concert-Hall from five o'clock in the afternoon every Monday Wednesday and Friday to the end of

the Concert. Each publick assembly night in the week excepted, only the said John Reoch to be excused his attendance from six o'clock to eight each Friday; and the said John Stuart and John Reoch hereby bind themselves that they shall not play at any Ball or other Place upon a play night without Leave first had and obtained from the said John Lee.'

Upon the other hand Mr Lee was bound to pay to each of the Chargers 13sh. 6d. per week for the Winter Season and further the said John Lee binds and obliges himself that immediately after the Benefites of the Company are all over the said John Stuart and John Reoch shall have between them half the profits arising from one Benefite Night rated at the usual Charge, and granted to them in their own Names, they accompting with him for whatever number of Tickets they shall dispose of.' This Contract both partys having performed, the Chargers regularly attended for the Season, beginning with the winter 1752 and the suspender paid them up their wages till it expired in Aprile 1753.

That upon the Contracts expiring and the suspender resolving to go to England in the summer season of 1753 the Chargers agreed to go along with him at the same wages they had by the Contract, viz. 13/6 per week which was regularly paid them for that season and they also continued to play regularly at the same Rate in his Concerts in the Concert Hall during the winter season beginning in November 1753 and ending in Aprile 1754 for which they were likeways fully paid before May 1754 except a Trifle due to John Stuart and during these two seasons the Chargers never demanded a Benefite as stipulated for them by the Contract nor demanded any sum of money from the suspender in Lieu thereof.

That in Aprile 1754 before the suspender sett out for England the Chargers and he agreed to continue the terms of their former contract above narrated from that time till Aprile 1755. But as the Chargers thought it hard to travel to England for the same wages they got in the Town the suspender agreed they should have £6 stg. worth of Tickets by way of Premium to each of them at the end of the winter season that is in March or Aprile 1755 after the Benefits of the Company were all over.

That in Execution of this new agreement in the Terms of the old Contract the Chargers went accordingly to England with the suspender in Aprile 1754, by which expedition it is perfectly well known even to the Chargers themselves who have iniquitously reported otherwise that the suspender suffered daily considerable Losses amounting in the whole as he here solemnly declares to about £500.

That upon the Suspender's return from England he settled accompts with both the Chargers on the 21 December 1754 and attested the Ballance due to each of them viz. that to John Reoch was £4. 15 stg. and that to John Stuart was £6.14.3

stg.

Thus far matters went on very well without any Complaint on either side, and continued to do so for the first part of the winter 1754 until the suspender thought convenient to dismiss four of those that played in his Concert partly for neglecting him and partly because he thought them useless and too expensive but after dismissing them he had seven remaining viz. the Chargers who were his two principal violins, and indeed the only two whom he could not want as that Instrument was capitally requisite and five others which were just a full sett for making up a Concert as the Chargers admitt. But upon dismissing these four useless members the Chargers thought prudent for the Interest of their four Companions to enter into a Combination with them by which they declared they would not play a stroke in the Concert unless these four Companions were again employed knowing very well the Suspender must come into their measures, as it would be impossible for him to have a Concert without two Violins.

Accordingly in Execution of this Combination the Chargers first took upon them to desert the Concert on the Friday night sometime in Febry last without Leave asked or obtained as stipulated by the Contract, and went and played at Mr Picques Ball. So that for that Night the Suspenders Concert was very lamely executed: There played in the Suspenders Concert only five hands who could not continue playing So that the ensuing nights during the Chargers absence there were only the two French Horns, for your Lordships will be informed altho' he had five hands at the Concert besides the Chargers all of whom he was obliged to pay. Yet three of them, viz. the persons that played on the Hautboy, Bass, and a young Boy that played on the Violin could not join in the Concert without the other two Violins.

The Suspender however was willing to forgive this single Fault, and as he was to act upon the Saturday after sent his Servant to the Chargers desiring them to come and attend his Concert but all to no purpose - for they insisted unless the other four Companions were employed, not to implement their Engagement further; So that this night the two French Horns only playing to the Company they were greatly dissatisfied and grumbled at such treatment; nay four nights successively did the suspender not only want a proper Concert by the sole Designs of the Chargers Breach of Agreement but was at the Expence of paying three Musicians viz. the players on the Hautboy, Bass and Violin at the rate of 9s. and 6d. stg. per night without being of any manner of use to him, but whom he was obliged to employ expecting every night the Chargers would come and perform.

The Suspender was complained to of such Disappointment by some of the Audience, letting him know at the same time, The great Loss he sustained by Companys staying from his

Concerts on that very account, and unless he provided a good Band of Musick he could not expect any Company to his Concerts, upon which the Suspender found himself obliged to submit to any measures the Chargers should impose not having it in his powers in this part of Britain to get other hands as they very well knew: and after using him ill employed the four other Members of the Concert whom he formerly dismissed merely to induce the Chargers to implement their own Contract and play in the Concerts, By which Constraint he became subjected to an useless Expence of 3 shillings a night to each of these four, which is £1.16. stg. he laid out every week for two months to gratify the Chargers Caprice and Humour.

That about the beginning of Aprile last a week or two before the suspender gave over giving Concerts, the Chargers applyd to the Sherriff of Edinr. by Petition setting furth the Suspender was their Debitor and in meditatione fugae, and therefore craving he might be imprisoned till he found a Caution Judicio Sisti, By which the Suspender incurred a considerable Damage, as his Business is of that sort as leads him to deal considerably in money matters with different hands, who if they should all fall upon him at once upon such an Alarm, might be of the outmost consequence and Loss to him, yet at the same time such proceedings might be entirely Groundless, as indeed the Chargers knew they were in this Case.

That the Chargers have made up Accompts of their Demands upon the Suspender, upon which they conveyd him in a process before the Sherriff of Edinr. In these accompts each of them is pleased besides their Sallary to state £6 stg. worth of Tickets as premium to them for going to England, and for the sum in both their accompts amounting to £26.1.9 sterling.

In this process Compearance was made for the Suspender, and Defences proposed for him, which the Sherriff thought fitt to overrule, But as the Suspender thinks himself aggrieved by the Sherriffs Judgement he was advised he was well founded in meaning himself by Suspension to your Lordships in order to get the better of this Decree, The Suspension indeed was made out in a great hurry, and given in before the suspender had an opportunity of seeing it. By which it happens that some Facts in it are not told as they should have been. But in these Replys, the suspender chooses to rectify that mistake and adhere to the true state of the Case.

After narrating the facts at so great length, from which the Reasons of Suspension will evidently appear, the Suspender will be as short as he can in his Replys to the Chargers Answers, and Prime, The Chargers say all the Sum in the Decreet is attested by the Suspenders handwriting which

is manifestly not true, for all the Suspender attests as due to them is as a/mentioned, To John Reoch only £4 .15 stg., though he pursues for £13 .13 .6 and to John Steuart £6.14.3 though he pursues for £12.8.3 as will appear from the accompts themselves produced.

The 2d agreement is already cleared up, and the Suspender offers to prove by the Chargers Oaths that in Aprile 1754 before the Suspender went to England the Chargers engaged to attend him at his Concerts in England and Scotland from that time till he should give up making Concerts in the Concert Hall in March or Aprile 1755 upon the same Conditions as stipulated by the written Contract above recited. Of this he offered a Proof before the Sherriff yet it was overruled, though no doubt 'tis a relevant Allegation and indeed it is absurd for the Chargers to say that the Suspender who had regular Concerts for the Winter Season on certain fixed days should only employ his two principal Musicians without whom his Concert could not hold by Nights only and not the season; and that they should have it in their power when a better Job for one Night cast up, to take that and leave the Suspender by whom he lived through the year, surely no man of any Degree of Sense would run the Risque that the Suspender must have done in such a Case to witt of wanting Musick for his Concert every other Night.

As to the Chargers absence at Mr Picques Ball the History of that is already pretty much given: And your Lordships will observe that the Chargers were by the Verbal Agreement 1754 bound in the same Terms with the written Agreement 1752 By which they were bound not to play at any Ball or other Place upon a Concert night without first Leave had and obtained from the Suspender and without that Night being settled nicely to hit their Convenience as if the Suspender was bound to consult them before he might perform. It is true the Concert Nights were changed from the friday to the Saturday before the winter 1754 but as the Chargers were bound to attend the Suspenders Concerts, and not to go to any Balls without his Leave, they should have asked the Suspenders Leave before they agreed to go to Mr Picques Ball, and not deprive him of his Musick immediately as he had occasion for it, without letting him know.

It is mere fancy and with a view to throw Dirt on the Suspender that the Chargers alleadge he changed the Concert from Friday to Saturday out of prejudice and Emulation to Mr Picque with whom he has not the smallest Quarrell. For the case was that the particular peice^e he that night performed was a singular favourite of the publick's, therefore was purposely fix'd by the Suspender off of a common Concert Night purely to induce them to come four times that week to the Concert Hall for his profite not Emulation, to evince the Truth of which it was originally brought out

on the preceding Friday, not a usual Concert Night, and succeeding so greatly as to induce the Suspender to perform it in the Friday of Mr Picques Ball without any sort of Regard either to hurt or serve the same and also to repeat it the Wednesday following which shows the use he deduced from its particular Merit, it being very rare to make such speedy Repetitions of peices hardly ever indeed unless the Suspender found they would excite the curiosity then indeed he crouds in an extraordinary Night if possible to defray and lighten the considerable Expences he is at in the winter Season, this fact they have subtilly explained into pique to gild their Transgression and evade the punishment they are conscious they deserve. Therefore upon this Article it is hoped your Lordships will see clearly the Chargers broke their Engagement and consequently are lyable to the Suspender in Damages.

As to the £6 stg. worth of Tickets by way of Premium to the Chargers for their last Journey into England which the Sherriff allowed the Chargers The Suspender begs leave to state the Circumstances relating to that Article to your Lordships the agreement in Aprile 1754. It is true the Suspender agreed they should have Tickets to that Amount after the Benefites were over, but so it happened they never demanded them, and if they had the suspender would have had no difficulty to have given them at the time stipulate, But the true Case is as the Suspender believes they were sensible should they demand them at that time when there was but a few Company in Town in all probability they could not dispose of a third of them, So they choosed to make it the Subject of a Complaint to the Sherriff and afterwards a Process, but the Suspender apprehends it will readily occur to your Lordships That upon no principle of Law or Equity can the Suspender be decerned in payment of this £6 stg. to each of the Chargers for the Tickets, since they never sought these Tickets, But supposing they still had a Claim to the Tickets it is very hard to decern the Suspender to pay them the £12 instead of the Value of that in Tickets, as it is plain there is considerable Odds to the Suspender betwixt £12 and the value of it in Tickets especially after the Benefite nights are over, and supposing the Suspender still lyable for these Tickets he is always in Condition to make a Concert and give them their Tickets to dispose of So that it is hoped your Lordships will find this a good Reason of Suspension.

The Suspender insisted also on Compensation against the Chargers for the Ballance confessedly due and that upon two Grounds viz. lmo. upon the Damages he incurred by the Chargers obtaining a warrant from the Sherriff and thereon apprehending him. It is easy to conjecture how much this would alarm those the Suspender dealt with: It brought his Credite

in Question and exposed him to many Inconveniencys unnecessary here to be explained at a Time when he and his Company were regularly going on in their ordinary Manner, and that no person so much as imagined he had the least view of leaving the Town. In such Cases if the meditatio fugae is not strongly presumable from many circumstances surely no body can be vindicated for imprisoning a man of considerable Credite for £10 or £12 sterling.

But more especially he insisted that the Chargers broke the Forms of their Contract of Agreement by absenting for so many nights from the Concert in manner above mentioned for by so doing they obliged the pursuer 1st. to pay for four Nights three musicians at the rate of 9/6 per night viz. the players on the Hautboy, Bass and Violin, none of whom played a stroke some of the nights as they could not join in the Concerts without the Chargers performing, which is £2.2s. stg. and besides by their Combinations with those four Musicians the Suspender discharged as useless, they obliged him to employ these four Musicians at the rate of 3 shillings each per night which is £1.16s. stg. per week from the middle of Feby to the middle of Aprile being two months, So that he was in advance merely to gratify the Chargers Eight weeks pay to these four Musicians which amounted to £14.8 stg. and over and above this outlay of money occasioned by their breach of Contract, and entering into the foresaid Combination the suspender suffered considerable Damage by his Concerts having only two French Horns playing in it for three or four nights running, as by that means some of these nights there was fewer Company by many Degrees at the Concert than would have been, as was expressly told the suspender: and should Fiddlers or people of that sort, or of any Craft be allowed to enter all in a Combination of this sort by which they could resolve, that if such a person does not employ us all none of us will work to him; so as he must have our work or lose much more, we may all depend on being employed. If such practices were encouraged, and no Cheque put to them when they appear, it is easy to conceive what length such people as these would go to distress those who must necessarily employ a few of them. Therefore the Suspender has no doubt but upon this Article your Lordships will think him intitled to Compensation not only of the £14.8 stg. and £2.2 laid out by him for his further Damages as accords, and consequently pass the Bill. But to avoid this Compensation the Chargers insisted before the Sherriff for compensation on the half profits of a Benefite they were entitled to by the old written Contract 1752. And here your Lordships will please observe how inconsistent the Chargers are with themselves for in the answers to the Bill of Suspension, and in the process before the Sherriff they say they were not bound to attend the suspenders Concerts in the winter 1754 but every night they pleased and that they never

entered into a new contract with the Suspender after the year 1752. If that was the case, surely they will not pretend to say Mr Lee was obliged to give them a Benefite night, when they were not obliged to attend him, nor can they say now, It was the Benefite of the winter 1752 they plead Recompensation on, as the Suspender and they cleared for that and the subsequent year, without their making any Demand on that head. This Demand of theirs for the Benefite is proof of itself that the Chargers agreed to perform to the Suspender on the footing of the written Contract 1752 for the year from Aprile 1754 to Aprile 1755, and indeed it is upon that Contract they plead they have a Title to that Benefite, In short the Case with them is this, when the written Contract proves against us, we will deny we are bound by it, or that we agreed to the Terms of it for the Season 1754, but when it is for us, Mr Lee must give us the Benefite of it. But as to the Benefite the Case stands this, They were intituled by the Contract as renewed in the 1754 to a Benefite after all the Company got theirs which was late in the Season, but they knew very well that every one who takes a Benefite is obliged to give Security to the Suspender for £10 stg. as the Expence of the House and paying the performers whom Mr Lee pays during the Season. Yet so it happens that some of the Company, every one of whom is intituled to a Benefite before the Chargers do not take it, because very often so late in the year the House will not draw £10, so that they knew it would be no profite to them to take a Benefite whereas it is an advantage to the Suspender that they would because it would be securing him £10 stg. which would enable him so far to pay his Company their weeks wages, which he always does till they are dispersed, whether they perform or not, or when they do, although there happens to be a Loss; So that here your Lordships see it was a Loss to the Suspender and no profite that the Chargers did not call for their Benefite night, more especially as he was to have half of the free profit himself over and above the £18 stg. nor can the Chargers averr It is the Suspenders Business to offer them or any of the Company Benefite nights if they do not seek it, and your Lordships will please advert, that the Chargers were as well intituled to a Benefite for the Seasons 1752 and 1753 as they were for the last, but yet so sensible they were it would be no profit to them that they never so much as sought any for these Seasons more than the last nor did they ever pretend to any claim therefore but before the Sherriff; so that it is hoped it will appear to your Lordships the Suspender has been injured by the Decreet in finding his Damages recompensed by the Benefite.

On the whole your Lordships it is hoped will see lmo. That the Chargers are not intituled to the £12 worth of Tickets promised them as they never sought them, and

supposing they were intitled to them, that the Suspender is only bound to give them Tickets for that amount and not the £12. 2do. That the Chargers broke the Contract by entering into the foresaid Combination by which the Suspender incurred £18.10 stg. of Damages paid by him to the other musicians he was obliged to pay in manner a/mentioned to gratify the Chargers humour which is more than their just demand, and that over and above the outlay, he incurred considerable Damage by his Concert wanting Musick for four nights running which occasioned severall Gentlemen and Ladys staying from his Concerts. And 3io. That he also suffered considerable Damage in his Character and Credite by the Chargers wantonly apprehending him as being in meditatione fugae, for all which action ought to be Reserved to him and Lastly that the Chargers are not intitled to Recompensation for their Benefite night, as they never demanded the same, nor was it the Suspenders Business to offer it to them though indeed it is clear it would have been an advantage to him if they had taken it so late in the season, and therefore will pass this Bill

In Respect whereof, etc.

(c) Bill Chamber No. 11,598: Bond of Cautionry
John Koassen for John Lee. 18 August 1755.

The Decreet against Lee was obtained in the Sheriff Court on May 21, 1755 (for Reoch - £13.13.6 and for Steuart - £12.8.3). At this time the Court of Session had not given its decision on Lee's Bill of Suspension. There is nothing of any importance in the Bond and it is therefore not reproduced. (One of the witnesses to this Bond was the Actor, Charles Torrington.)

11) Miscellaneous Letters:

a. From George Lang to Robert Wodrow:

... also one (book) printed in 98 against stage plays for 3s; there are means used by Argile and others for setting up a Playhouse here and the actors are already come but it is hoped the Counsell will hinder it ...

10 January, 1698/99

b. From John and Mary Ware (London) to the Honourable John Murray (Edinburgh);

Sir,

As you have been so good as to express a regard for us, who have no way of return, but by a thankful acknowledgement, I presume once more to be troublesome, by wrighting to you and letting you understand, that I and Wife will positively be down at Edr. this Winter Sessions, for I have waited on Mr Rich and by a great deal of intreaty have got our Article up; I receiv'd a Letter from Allan Ramsay about 3 days since, and had it not been for your charge to me (when in town) which was to have every thing from your hand; I believe I shou'd not have resolved to go, this is the reasons; I wrote to Allan to let me know how to proceed, as to the Collecting of People, that I might know what sort, lest he shou'd have engag'd others of the same Way of Playing, so that instead of their being of service to us, they might be an incumbrance; and also how the Stock Debt stood, to which he made no reply, but that if People cou'd not be got at one Place they might be collected at another; which Sir was a quite foreign to what I desir'd; but I know Mr Ramsay's temper well, if they wou'd bring to him what he wants, it were alike to him whether the Town likes the Diversion or not, but must not be so with me, who am to lead my Life with those People. I have chose 4 Men and 3 Women Very Good who intend to set out with me pretty soon in October, and I shall wait Impatiently for an answer from you, (for you Sir are the Person I rely on) Pardon me Sir for thus presuming, but being your own Order was such) where I hope you'll be so good to Enquire the Cause of Allan's Blunt Epistle to me, and the Nature of the Affair as to what People he has a view of, and whether Mr Thomson is, or to, be in Edr.

This Sir with an Account of your Health and Lady Mothers will be agreeable to Sir

Your most obedient humble Servants
John and Mary Ware.

Augus 3 (?) 173²

P.S. Pray Sir let Mr Ramsay know my intentions, for I shall not write to him till I hear from you.

1. Lord Edward Murray Papers (Miscellaneous: E 86) - Register House. This (and Items c. and d.) are partially transcribed by Mr Joseph Macleod in the "Scotsman", on 22, 23, 24 April, 1954.

2. The year is 1738 but the day of the month is not clear.

c. From Allan Ramsay (Edinburgh) to the Honourable John Murray (Edinburgh):

Sir,

I had a Letter from Ware last post with one to you which I inclose, he speaks of a hard struggle to get his wife disengaged from a contract she has with Rich, promises to be here, but I doubt it much. I find it will be something difficult with me at first to get a company made up to my mind, but I'll make the best shift I can. I am desired by some to let the whole troop at Newcastle, (who are now in Scarborough) come here at once, and I begin to think it will not be amiss to let all come that incline, for the first season, and to pick them afterwards. I should be glad to hear your sentiments on this head - I have wrote to Ware by this post and left it intirely to his own discretion to come or not as he finds it to his Interest which he would certainly do without my advice. I hope there will be no opposition from our Majestates there is such a general bent for the design - I hear from my Son that he is going on well in his Bussiness has his humble respects to you he gets 8 Guineas a head. My spouse presents her duty to you ^{her} health and all joys of mind may be yours is ever the sincere wish of Sir

your most obliged humble Servant
Allan Ramsay.

Edr. Agust 22d Agust 1738

d. From Allan Ramsay² (Edinburgh) to the Honourable John Murray (Edinburgh):

Sir,

I hoped to have seen you yesternight to have assisted in our further Concert, we have made one Step which is by advice of Mr Crawford: he wrote to Mr Alexr Bailly Attorney (who is also an agent of my Ld Glenorchys) acquainting him with the design, and demanding his advice, we have agreed on it as the best method to get a large number of noble-men Gentlemen and others to sign a missive Letter to this Mr Bailly which will be his authority to draw up and give in the Bill to the Member of Parlt that shall present it, of this further when I see you tomorrow.

Sir,

Your notions of the Players is generally Just and I beg of you not to allow any of them the least Liberty to abuse your ear with falshoods, expect always truth from me, and do not in the Least Cooll in your generous and good intention in your most nessessary helping hand in the grand affair of gaining the Act - who durst insinuate to you that I

1. National Library of Scotland, Yule Collection (Ms 3134), Item No. 22.

2. Yule Collection, Item No. 23.

took up ten pounds to fee Lawers I made an offer of Gold to one of them, who instead of accepting of it was angrey with me but there was the Common Charges of Signet Bills and of the Bill of Suspension and the two Bills of advocacy, clerks dues which amounted with other most needful prudent Charges to near four Pounds of real cash laid out on which I stopt in my hand ten shillings out of each of their Benefites and last Friday I took up five (not ten pounds) for paying the needful about the Law affair in order to return each of them the sd ten shillings a pice again and account to them or any body els for the laying out the five pounds, for the regard I bear to you makes me thus particular, which I would not give myself the trouble to be to scarce other three persons in Edr - and knowing you to be free of all Mercenary views design to move in my management with your advice - I do not, nor ever will pretend to deny my views of Intrest in the affair and none would believe me if I should considering the risks I have and do run but then I shall secure myself from all reflections, by truth and justice, - and ever shew the same zeal and care of the common well as I have done and do now.

If Mrs Bulkely or Mr Thomson complain of any ill usage it is from their own people, my order was for two classes that at first some of them grumbled at (viz) the new ones, but at last complyd, in the first I named Mrs Bulkely Mrs Woodward Mrs Miller Mr Thomson Mr Waldegrave and Mr Giffard Senr - how Thomson allowd himself to be shuffled out he can best answer, I was hurried keeping them out of Jail, however I shall give a peremptor order for Mr Thomson's having the benefite next to Mrs Bulkely and then let the 2d Class throw as they (please¹?) that Mr Giffard is a Bully like Wescomb is what I never could observe the man reasons with good manners and never appeared to me imperious or unsociable nor shall such a character be ever allowed to desturb the commonweal - I am Sir with all sincerety

your most obliged humble Servant

Allan Ramsay.

Edr. Febr 4th 1739

I hope to see you at 5 to morrow night at Mrs Woodward's.

e. From Clerk of Pennicuick (Edinburgh) to the Honourable Patrick Lindsay, M.P. (London):²

... Allan Ramsay, I am told, is in great spirits from the appearance of a bill authorizing plays in Edr. I know not what part you take in it but I do assure you it will displease nobody but ministers who by their trade must be displeased and some antiquated folks who can be pleased with nothing of this kind. The narrow Enthusiastick spirit

1. The word is lost in the Ms. as the paper is torn.

2. National Library of Scotland: Eaglescarnie Papers, Vol. I,

which governs multitudes in Edr. wants much to be enlarged by some contrivance of this kind And I have been very sensible that our young Ministers preach with a better Grace and Tone since a play house was first encouraged in Edr ...

Apr. 4 1739

f. From Allan Ramsay (Edinburgh) to the Honourable Patrick Lindsay, M.P. (London):

Sir,

I am Sorry that you may be in some manner obliged sometimes by your Situation to have Offices put into your hand that cannot be agreeable, particularly before this reaches you you'll have a petition or two, to desire your Assistance towards the impoverishing and stupifying the Good Toun by geting every thing that tends towards politeness or good humour banished that Antichristian Priestcraft and Gloomy Enthusiasm and contention may prevail - who requires it? You know them well enough, the Least and meanest of the place are the most bulky, does some of the better thinking Joyn them? 'Tis all Grimace, Some of the now Leaders against the Play house within these three years had their annuall Tickets, fy for shame will Mankind never with one accord Learn to rise above the arrogant pride of priestcraft, it is certain we can never be happy and social till this period - Sir you are not to esteem an Adress from a few to be from the Toun Councel for many would not concur and sign, particularly the conveener the commandant Captain and treasurer, as I am told, with many others. However I hope the Parliament, will have more regard to the generall Desire of the Best in our Nation who frequent our City, and to the Inclinations of most of the citizens, than to refuse his Majesty the power of obliging them - as for my private Share, in a case of this Consequence, that I can bear little waight tho some weak heads are foolish enough to say that all this Parliamentary affair is raisd about me, I thank them for complimenting me so far I never imagined myself before to be of the hundreth Part so much Note however as far as lyes in my small Power I am willing to serve my King and country and in so far as I have been one of the agents in this affair of our Play house I think I have been in my duty and endeavouring to serve the City wher I live - better than that violent most Learned Regent R. Stuart who is at the Botom of all this Sputter about a bit School that they nickname a Coledge - but it is my opinion that we had better want this same Shadow of a university, as to turn our Town into a

1. Eaglescarnie Papers, Vol. I, Items 23-4. It appears in Burns Martin: "Allan Ramsay", pp. 121-2.

sour dul hole - you would have been Diverted to have seen Howel the D. Guild officer and some such like runing about to all the Litle people against the graceles playhouse - I supd with Baron Clerk this night he is clear for the Play house said he wrote to you by this post wherin he hinted to you something on its favour You may make what use of this Leter you please but whether in favour or against my side of the question I shall ever mentain for you in my Heart the Esteem your friendship in other Maters ever demanded from Sir your most humble Servant

Apr. 5 1739

Allan Ramsay.

g. From the Lord Provost (Edinburgh) to the Honourable Patrick Lindsay, M.P. (London):

Sir,

... The Bill to authorize a Playhouse here justly Allarms the whole body of the Inhabitants and therefor the Councill did yesterday unanimously resolve to Petition the Parliament against it which was accordingly signed in Councill. The D. Gild and a great number of merchants have signed another and the Principal in name of the Colledge have signed a third. all which I have herewith sent you which you'll present in what manner you think best as all our people are hearty and sincere that this bill should not pass the Councill have authorized me to write you to take all legall methods to oppose it and if on advising with your friends it be thought expedient to employ Councill you'll do it And in that event you'll add to the end of the Towns Petition that they may be heard by their Councill I think Messrs Hamilton and Murray should be the two you imploy, as our people are apprehensive this bill may be push'd through the Councill have directed me to send this petition by express so I beg you'll use your best endeavour in it I am told Allan Ramsay and some others are endeavouring a Subscription in favours of the Bill you may easily guess what sort of hands will be got to it.

The Petition to the House of Lords we have sent up also that if it should pass your House you may be in readiness to apply to the other in case Councill be necessary you'll draw on Mr Shairp Treasurer for your reimburse

I am Sir your most obedient Servant

Edinr. 5 Aprile 1739

James Colhoun.

if it be possible to save the expence of Lawyers you know the necessity of frugality.

h. From the Lord Provost (Edinburgh) to the Honourable Patrick Lindsay, M.P. (London):

Sir,

I wrote you by express the 5th current with three petitions from the Town, the D. Gild and merchants and the Colledge, against the bill depending for Licencing a Play house here. I then wrote what occurred upon it so I have nothing to ad I am hopefull they will have the Desired effect. Allan Ramsay got a Petition in favour of the Bill signed by a good number of Gentlemen and Ladys and I hear got a great number of names added to it in an od way but the bulk of the Burghers and constant Residenters in Toun are extreemly against it ...

Sir, your most obedient Servant
James Colhoun

Edinbr. 14 Aprile 1739

1. From Allan Ramsay (Edinburgh) to the Honourable John Murray (Edinburgh):

Edr. July 30th 1739

Sir,

We were in hopes after all our Loses and defeats that our Parliamentary movements would have cost nothing yet to our surprise Mr Bailly has sent down an accompt of Nine pounds five shillings demanding payment from Mr Trotter, he requires it again from me having restored back two or three Guineas he had got from some for helping to defray the sd Charge, this is an additional weight upon me when twenty Guineas will not pay the Tags of acpts I owe for the play house besides my Bond of 192 pounds that Charles Butter has for which I pay him Intrest till I be able to pay the Total - now this Acpt of Mr Bailys being what I was brought into by hopes of assistance I humbly desire that as you have been ever very helpfull to me, that you would pick up from some of your wealthy friends what quotas you can towards reimbursing Mr Trotter and easeing me, our design being for the publick it would be hard for me to bear all the burthen especially when already so much crushed - your former Goodness gives me hopes of your Assistance with your thought on this Subject with the first oportunity make my humble Respects acceptable to my good Lord Bradealbane wishing you all Happyness and a current of chearfull Health I am Sir
your ever obliged Humble Servant

Allan Ramsay

Your thought on this subject to Mr Troter would be further obliging.

j. From John Ware¹ (Sunderland) to the Honourable John Murray (Edinburgh):

Sir,

I own I ought to have forfeited your favour, by my neglect of not wrighting to you long ere this time, but as I have had no Settlement for above 6 or 7 weeks or perhaps not a fortnight at some places, I was at a loss how to receive your Answer, (this I hope will stand as my Excuse) I hear they are once more going to attempt a Play house to be made of the Taylor's Hall, but I understand have very indifferent Clothes and are very badly Peopl'd, the Company I am now with have been wrote to for to join them, amongst the rest I have had a Letter, but dare not trust a Players Word, I therefore have taken this Liberty, (as I formerly receiv'd your Friendship, and hope for a Continuance) to beg you'll be so good as to let me know upon what footing they proceed, who are the Managers, and what People they have or Expect, for I am sure if you neglect the Players, there will be little hopes of Success, and Mrs Buckley will let you know all. Miller and Wife and one Este and Do. sett out at a hazard Yesterday all four alike in Principles of honour and honesty - they have in most Places taken Pains to make themselves odious: There are here 4 or 6 People all very good in their business with your humble Servant, and very fine Tragedy Shapes and Pretty good Modern Clothes will go down but not knowing upon what footing those who are there already are will stay the Answer of this Directed for me at Mr Tho. Cairns Malster in Sunderland from your humble Servant

John Ware

Octo 28th 1740

Mary and I are started, more of that in my next

k. From John Ware² (Glasgow ?) to the Honourable John Murray (Edinburgh):

Sir,

I hop'd for to have received a Letter this Day from you, but found none at the Office. our business here is very bad, and thro' the bad Management of Copens, who had given up his Night, and afterwards recanted, which put all the rest upon trying their fortunes, they have all mist but Hamilton's who had £16 there are but Mrs Haughtons for Tuesday next and mine for Fryday to come, and then all will be over, nor do I believe any one (Hamilton's excepted) that will carry as much home as they brought out, I shall sett out on Sunday

1. Lord Edward Murray Papers: Miscellaneous - E 95.

2. Lord Edward Murray Papers: Miscellaneous - E 98.

morn for Edinburgh, I hope Sir to find you all in good Health and am Dear Sir your obliged humble Servant.

June 5th 1741

John Ware

1. From John Ware¹ (Glasgow ?) to the Honourable John Murray (Edinburgh):

Dear Sir,

I this Day receiv'd yours wherein I am blam'd for the keeping of the company but so far am I accus'd wrong that Lyon and I have offer'd to give up our Day for the hazzard of one at Edr. at the end of the Summer Session, but any thing that I propose tho' for their good is shure to be opposed by an opposite party, Mrs Haughton at the Head Copen aiding, I shall see you Sir I hope on Sunday next where I shall lay open our great Expectation I am Sir your obliged Humble Servant

John Ware

I hope you still Sir make my respects agreeable to my Lord

June 8th 1741.

12) Diary of George Bogle²:

This diary was kept by Bogle while he was a student at Edinburgh University. The entries that refer to the theatre begin in November, 1760, and end in April, 1761.

November, 1760:

Wednesday 26

I din'd in Ld Woodhall's where there was a Profr. Stevenson and a Mr Don. This day the Musick Bells again rang and there was a play at night recruiting officer but met with no great approbation ...

Thursday 27

I this day entered the Logic Class Mr Stevenson Professor at night there was a Play (which met with bad reception) call'd Beggar's Opera ...

1. Lord Edward Murray Papers: Miscellaneous E 101.

2. In the Mitchell Library, Glasgow, - the Steggall Collection, No. 39.

Saturday the 29th

I din'd in Woodhall's where was Mr Balfour etc. this night Provok'd Wife was acted but few attended it.

December, 1760:

Monday the 1st December:

I went with D.B. to Arthur Seat and as I came home I went and saw the white Greenland Bear or Sea-Lyon and also a Dumbe. the Greenland Bear was about the bigness of a Son being but 4 months old it had the fore paws of a lyon but no hynd feet. The Dumbe was very great like an Ape its paw was like a Man's hands only black it performs a great many curious tricks as drinking of a glass of strong ale etc etc.

Tuesday the 2d Decr.

I this day entered to Mr Drummond French master this night the Gentle Shepherd was acted ...

Thursday

this night was acted the Rehearsal and was better attended than it used to be as it was Mr Love's masterpiece.

Friday 5th of Decr.

... this night was acted the Beggar's Opera.

Monday 8th.

this night was acted the Minor and one Mr White made his first appearance on the Stage.

Wednesday

... this night was acted Comus but tho Mrs White made her first appearance on the Stage there were not above a Dozn. at the play.

Thursday the 11th.

... This night the Minor was reacted and high Life below Stairs the farce.

Saturday 13th.

... This night the Jovial Crew was acted.

Monday 15th.

this night was reacted the jovial crew but a thin house.

Wednesday 17th.

... at night the Merry Wives of Windsor was acted and a pretty full house.

Saturday the 20th.

... This night was acted the Beau Stratagem when Lee made his appearance so consequently a crouded House.

Monday 22d.

... this night was acted for the 3d time The Minor but Lee did not play.

Tuesday 23d.

this night being that which the Masons chuse for their Play which was the Suspicious Husband the house was greatly crouded.

Friday

at night I went to a puppet show where I was but indifferently entertained.

Saturday 27th.

... at night the miser was acted an indifferent house.

Monday the 29th.

... this night was acted Macbeth and a very crouded house.

Wednesday the 31st.

... this night was acted the foundling.

January, 1761:

Saturday the 3d.

... at night was acted K Henry IV.

Monday 5th.

This day was acted the Tempest.

Wednesday 7th.

... This night was acted King Richard IIIId.

Saturday 10th.

... at night the Inconstant was acted.

Monday 12th.

... at night ye Jovial Crew or Merry Beggars was acted.

Wednesday

... at night the Minor was acted.

Saturday 17th.

... This day also at night was acted the Suspicious Husband.

Monday 19th.

... At night the fops fortune or Love makes a man.

Wednesday 21st.

at night the Miser was acted and had a very full house.

Saturday 24th.

this night was acted the Conscious Lovers and as it was Love's benefit it was greatly crouded they reckon'd it to be a Seventy £ house.

Monday 26th.

the Inconstant was acted tonight but a thin house.

Wednesday 28th.

at night was acted the Stratagem and a good enough House.

Saturday 31st.

at night K Lear was acted.

February, 1761:

Monday 2d.

... at night the beggars Opera was acted.

Wednesday 4

at night was acted the Way to keep him.

Saturday 7th.

... at night was acted K Henry IV part 1st.

Monday 9th.

this night was acted the Gentle Shepherd.

Wednesday 11th.

at night was acted the way to keep him.

Saturday 14th.

at night was acted the Rehearsal.

Monday 16th.

... at night the Busy body was acted.

Wednesday 18th.

at night was acted The Foundling.

Saturday 21st.

at night was acted (for the benefit of Mrs Love)

the Suspicious Husband.

Monday

this night was acted the Merry Wives of Windsor.

Wednesday 25

at night was acted the beau Stratagem.

Saturday 28th.

at night was acted Hamlet.

March, 1761:

Monday 2d of March

at night was acted King Richard III.

Wednesday 4th.

at night was acted for the benefit of Mr
Stamper the Miser.

Saturday 7th.

at night acted for the Benefit of Mr Lee the
way to win him.

Monday 9th.

this night was acted the Merchant of Venice.

Wednesday 11th.

at night was acted Romeo and Juliet.

Tuesday 17th.

at night was acted the Busy body.

Wednesday 18th.

... at night ye tempest was acted.

Saturday 21st.

... there was no play this night because it
was good Saturday.

Monday 23d.

... at night King Henry IV 2d.p. was acted.

Wednesday 25th.

at night the Suspicious Husband.

Saturday 28th.

at night was acted rule a Wife.

Monday 30th.

at night was acted Way to keep him.

April, 1761:

Wednesday 1st April

at night was acted Conscious Lovers.

Saturday 4th.

at night was acted Cato.

Monday 6th.

this night was acted the provok'd Husband.

Thursday 9th.

at night was Douglas.

Saturday 11th.

at night was acted Henry the IVth 2d. part.

13) Miscellaneous Chalmers Mss:

a. Agreement between the Managers of the Canongate Theatre and Mr and Mrs Storer and Mr and Mrs Lampe.

Aug. 22d. 1750

Memorandum,

It is this Day agreed upon between Henry Thomson and Thomas Davies Managers and Sole Proprietors of the New Concert Hall in Edinburgh on the one Part and Charles and Elizabeth Storer his Wife and John Frederick Lampe and Isabella Lampe his Wife on the other Part.

That for and in Consideration of the Sum of Three Hundred pounds to be paid in Weekly payments by them the said Thomas Davies and Henry Thomson to the above Elizabeth Storer and Isabella Lampe They the said Elizabeth Storer and Isabella Lampe shall act and sing in the said Concert Hall for the space of six Calendar Months Viz:

From the Twenty Ninth Day of October next ensuing the Date hereof to the Twenty Ninth April following in all such parts as shall be allotted them by the said Davies and Thomson.

N.B. The Weekly payments are to consist of twelve pounds twelve shillings, to be equally divided between the said Elizabeth Storer and Isabella Lampe at six pounds and six shillings each.

Hen. Thomson
Charles Storer

Thomas Davies
John Frederick
Lampe

b. "Proposalls" for putting the new Concert Hall in the Cannon-gate on a better Footing.

1mo. That a Sum not under £1200 st. should be subscribed for, by such Gentlemen as please, in such Proportions as their Circumstances or Inclinations will allow, the highest Class £100, the middle £50, and the lowest £25.

2do. That the subscribers form themselves into a Society, to meet thrice a year viz. on the first Monday's of December, February and July. these three Meetings to be fixed and certain; but not to exclude adjournments, if necessary, to any other Day.

3tio. That at one of these Meetings there be an annual Election of the following officers to serve for the ensuing year viz. of a Praeses, Treasurer and Secretary, as also of six ordinary Managers, of which the Praeses, Treasurer and Managers to be Members.

4to. The proper Business of such Meetings to be; to appoint Calls of the subscription money, at such Times and in such proportions, as shall be found necessary; to contract with Performers for their sallarys and other Encouragement; to turn off old and bring on new Performers; to order reimbursement of the Subscription Money; and after such reimbursement, to distribute the overplus towards charitable uses or rendering this piece of publick Entertainment more compleat.

5to. The Business of the Treasurer, to receive and issue Money, in consequence of the subscribers their Orders or Contracts.

6to. The ordinary Managers to attend, each of them in their Turn, the Concert-hall, for a Week; with power to direct what Performances shall be made, and to distribute Parts among the Performers, and to be present att the Rehearsals.

7mo. The Secretary to attend the Meetings of the Subscribers and act as their Clerk, and for that purpose to keep a Book, in which the minutes of their sederunts to be ingross'd, subscribed by the praeses and secretary; to issue Ticketts and receive the Money arising therefrom, and to accompt once a Week with the Treasurer; and to attend constantly with and be assistant to the ordinary manager for the week. and for such Trouble (being considerable) he ought to have a Sallary of £50 per Annum.

Calcull of what the concert-hall may annually yeild. as performance may be thrice a week during the months of Novr Decr Janr Febr March June and July; 80 Nights is a very moderate Computation. from which deduce 14 Benefit Nights for the Performers, one for the workhouse and one for the Infirmary, in all 16; there will remain 64 for the behoof of the Proprietors.

Suppose the nightly expense of the House to amount to £10, and the nightly profit to £35, there will remain £25 Free; which sum will arise, one Night with another, through the Year. so to Demonstration the annual Profits must at least extend to £1600.

Calcull of the annual Expençe of the Concert Hall.

To 12/6 per Week to 14 performers, or £32.10 per Ann.	£455	-	-
To £50 per annum to three of the first Class	150	-	-
To £25 pr. ann. to three of the second Class	75	-	-
	<hr/>		
Totall of annual Expençe	£680	-	-
From above Profit	£1600	-	-
Deduce the Expençe	680	-	-
	<hr/>		
Remains	920	-	-

N.B. This on a supposition that no new performers are to be brought down, untill the Subscription-Money is refunded. But suppose a Man and a Woman to be added to the highest Class, the Expençe will be as follows.

Their subsistence	£65	-	-
Sallary	100	-	-
2 Benifit Nights	50	-	-
	215	-	-

which £215 being deduced from the above £920, there will remain £705; which will clear the Subscription in two years, even tho' it should be necessary to advance the whole Sum subscribed.

N.B. the Secretarys Sallary was omitted in the above Calcul. But the overplus will still answer the proposed Design.

Plan of Agreement betwixt the Subscribers and such of the Performers as have Right to the Tack of the new Concert-hall.

The performers to grant in Favours of the subscribers Assignation to their Tack and Disposition of the Scenes Cloaths etc. belonging to the House.

On the other Hand the Subscribers to grant Obligation to relieve them of all their Contracts and debursements for erecting and decorating the House purchasing Cloaths etc and all other Expences by them laid out. And to become bound for their respective Subsistence sallarys and Benefit Nights not only for the current but two years immediatly subsequent:

these sallarys etc declared to have commenced as at Mart. last. And the subscribers to have right to the profits that have already arisen or shall arise.

N.B. upon this Plan, the performers will draw their respective sallarys etc. from Martinmass, deducing what they have already received. and such sums as have been advanced to workmen etc. will go so far in the Extinction of their Claims. Benefit Nights to go on as usuall.

As to the Cloaths said to belong to Mrs Hamilton, the subscribers may either Bargain with her, or let her dispose of them as she best can.

c. Calculation¹ of the Accounts and probable Running Expences of the Canongate Theatre.

Monies to be advanced for Dead Stock	£	s	d
The Value of a Theatre equal to that of the Cannongate, with Scenes belonging thereunto	700	-	-
If the said house were purchased there would be necessary Expences towards decorating the house and compleating the Original Plan, viz. painting the Sounding Board, Roof, etc; and additional Decorations	100	-	-
To Roman Shapes, Helmets, Plumes, etc for Tragedies	100	-	-
To £200 sterling to be advanced to Mr Hughes the Sales-Man in Monmouth Street who furnisheth all the Modern Cloaths, Embroidered, laud etc, and on Return of the old Stock, sends a new one every Year at 10 per cent Discount. viz. he returns at the End of the Year £180 for the first £200 laid down or else you send him £20 additional each Year.	200	-	-
To Cash for Properties, to be left in the Treasurer's Coffre, for Incidents, Advance Monies, etc.	100	-	-
Total to be advanced	£1200	-	-

The Articles of the Players are called so much a Week Playhouse pay, viz.

The Week's Salary is divided into 6 equal Parts, and their payment is proportionate to the Number of Night's Performances in the Week.

1. This is in the same folder as Items a. and b. above. It appears to be an estimate of the cost of purchasing and running the Canongate Theatre - by whom is unknown.

Suppose, the Performers to be engaged on the Scheme of the Theatre Royal of London. viz. to be annulled and take no place in Case of his Majesty's Death, or the Theatre's being silenced by superior Power as Lord Chamberlain, etc.

Secondly, Their Articles might run for 60 Nights certain during the Winter's Session and 20 for the Summer's Session, in all for 80 Nights certain.

The Performers to be engaged on the following Terms.

Number of Performers	Weekly Salary			£	s	d
	£	s	d			
4	3	-	-	2	-	-
4	2	-	-	1	6	8
2	1	10	-	-	10	-
4	1	-	-	-	13	4
4	-	15	-	-	10	-

18	Total	£5	-	-
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Nightly Charge of Performers	£5	-	-
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(B) EXTRACTS FROM NEWSPAPERS AND OTHER PERIODICALS.

Much of the material for this study is obtained from the newspapers of the Eighteenth Century. In these the managers of the theatrical companies inserted advertisements or notices from which we derive nearly all our information for the period 1715-1760.

Manuscript excerpts which deal with theatrical matters have been made in full from all the newspapers and periodicals referred to, but in order to avoid repetition of unimportant details, the extracts which follow have been condensed and only essential items of information given. A small number of newspaper extracts dealing with purely musical concerts, medical quacks, mountebanks, and various itinerants, have been omitted, as the relevant portions have already been quoted in the main narrative.

1) Aberdeen Journal 1748-1760:

13 December, 1748:

Aberdeen. Dec. 12. At the last Annual Visitation of the Grammar School, the Visitors thought proper to make Regulations, which they reported to Council, and were approved of; they are as follows, viz. " ... Teaching ... And likewise that the Higher Classes have some proper Scene of Seneca or Terence, or other Dialogue or Poem to repeat in Presence of the Visitors, immediately before the Summer Vacation... "

3 September, 1751:

By the Edinburgh Company. At the New

1. This advertisement is reproduced in full as a Specimen.

Concert-Hall betwixt New and Old Aberdeen, on Friday September sixth, will be performed a Concert of Vocal and Instrumental Musick. After the first Part of the Concert will be given (gratis) a Comedy called, The Recruiting Officer. With Entertainments as will be exprest in the next Bills, particularly, A Solo on the Violin by Master Reynolds. To which will be added, (gratis) a Ballad Opera, called The Wives Metamorphosed, or, The Humours of Jobson the Cobler. Tickets to be had at the Coffee-houses, Pit 2s. 6d. Gallery 1s. 6d.

N.B. There will be Forty Subscription Tickets, at half a Guinea each, which will admit the Bearer the first six Nights - to be had of Mr Thomson, at Mr Turner's Vintner in the Castlegate Aberdeen. To begin precisely at five o'clock.

17 September, 1751:

... the Fifth Night ... on Wednesday, September 18 ... a Tragedy called, King Richard the Third ... the Part of King Richard by Mr Ricard. King Henry the 6th by Mr Storer. And the Part of the Queen by Mrs Hamilton. With Singing between the Acts by Mr Corry. And a humorous satirical Epilogue ... to which will be added ... Damon and Phillida. Damon by Mr Corry. Phillida by Mrs Hinde ...

24 September, 1751:

The second Night of the Second Subscription ... a Comedy, called The Busy Body. The Part of Marplot ... by Mr Storer. And the Part of Miranda, by Mrs Hamilton. To which will be added (gratis) A Pantomime Entertainment in Grotesque Characters, called Merlin ... Queen Elizabeth, Mrs Berry; Nurse, Mrs Brown; British Druid, Mrs Salmon; Mercury, Mr Corry; Merlin, in the Character of Harlequin, by Mr Salmon; Petitmaitre, Mr Storer; Old Man, Mr Hinde; Petitmaitre's Man, Mr Waldegrave; Constable, Mr Hopkins; Squire Gawky, by Mr White. Countrymen, by Mr Ricard and Mr Davenport. Countrywomen, by Mrs Salmon and Mrs White. And the Character of Pierrot by Mr Berry. Bawd by Mr Thomson. Old Woman by Mrs Hinde. And the Character of Colombine by Mrs Davenport. To conclude with a Dance by the Characters of the Pantomime. No Person can be admitted behind the Scenes, it being impossible to perform the Entertainment, if the Entrances are not kept quite clear.

1 October, 1751:

... Tomorrow October 2d ... a Tragedy called The Albion queens ... Queen Mary by Mrs Hamilton, Dowlap the Page by Mr Davenport, And ... Queen Elizabeth by Mrs Hinde.

To which will be added (gratis) A Pantomime Entertainment ... called Merlin ... (cast^d as in September 24) ...

8 October, 1751:

(For the Benefit of Mr and Mrs Davenport) ... Tomorrow October 9th ... a Tragedy called Venice Preserved ... Jaffier, by a Gentleman, being the first Time of his Appearance on any Stage. And the Part of Belvidera by Mrs Hamilton. With Entertainments of Singing and Dancing viz. End of first Act - A favourite Song, called Cupid's Refuge, by Mr Corry. End of II Act - A Dance, called The French Peasant, by Mademoiselle D'Effrene. End of III Act - A Song, called The Gentle Shepherd, by Mr Corry. End of IV Act - A Song, called, On his Face the Vernal Rose, by Mr Corry. And at the End of the Play, a humorous Dutch Dance between a Sailor and his Mistress, by Mademoiselle D'Effrene, in Mens Cloaths, and Mrs Davenport. To which will be added (Gratis) a Ballad Opera, called, The Lottery.

15 October, 1751:

(Being positively the last Night) (For the Benefit of Mr Salmon and Mr Hopkins) ... on Wednesday the 16th ... a Tragedy called Hamlet ... With Entertainments of Singing and Dancing between the Acts, by Mr Corry and Mademoiselle d'Effrene. To which will be added (gratis) a Farce, called Lethe ...

16 June, 1752:

At the Great Barn in the Spital ... this present Evening June 16th, will be exhibited, Some curious Performances, by the celebrated Company of Rope-Dancers and Tumblers from Edinburgh, Mons. Dominique, M^ris Garman, Mr Francisco, Miss Alice a Child of six Years of Age, and others. With several surprising Balances on the Slackwire, by Mr Barbarouse, such as were never done before by any but himself, and several curious Equilibriums on the Table and Chair, by the famous Russian Boy. The above surprizing Performances, as particularly mentioned in the daily Bills, have given great Satisfaction in Edinburgh, Glasgow, in this Place, and wherever he exhibited. Price, One Shilling and sixpence each Person. Mr Dominique (as his Stay is but short) intends to perform every lawful Day, Saturdays excepted).

23 June, 1752:

... (as on 16 June) ... Price One Shilling each Person. As this is the last week of performing, Mr

Dominique intends to act every Night.

15 May, 1753:

On the 3d Instant, the Hon. the Provost and the Magistrates of Aberdeen, accompanied by the Professors of the College, the Ministers of the Town, and several other Gentlemen, did visit the Grammar School ... and the Boys of the two highest Classes rehearsed (with great Life and Spirit) one of Terence's Plays in Latin, and that too in so easy a manner, as to convince the Visitors they thoroughly understood the Author ...

12 June, 1753:

We hear from Perth, that last Week the Tragedy of Cato was acted, on Wednesday and Thursday nights, by the Grammar Scholars. The Actors appeared in proper Dresses, and acquit themselves with Honour, to the universal Satisfaction of a numerous Assembly of Ladies and Gentlemen. The Company was entertained with a fine Sett of Musick in the Intervals. The Benefit of this Performance was appropriate for the use of the hospital.

2 April, 1754:

The same day¹ the Grammar School in this City was visited by the Magistrates and Council, the Principal and Professors of the University, the Ministers of the Town, and a Number of Gentlemen ... when the Boys ... acted a Comedy of Terence in such a manner as shewed they thoroughly understood not only the Language, but the Sentiments:- They acted likewise, a great Part of the Tragedy of Cato, with great Propriety of Pronunciation and Action ...

17 June, 1755:

Perth. On Wednesday and Thursday Evenings, The Tragedy of Julius Caesar was acted by the Grammar Scholars, at the school fitted up for the purpose, with very great Applause, before a crowded Audience of Ladies and Gentlemen. The principal Actors, Caesar, Anthony, Cassius and Brutus, dressed in their proper Robes, sustained their Characters to the Surprize of able Judges. In the interval the Company were entertained with a Concert of Musick, in good Taste.

20 July, 1756:

Yesterday the Grammar School of this City was visited by the Magistrates and Council, the Principal and

1. I.e. Wednesday, 27 March.

Professors of the University, and the Ministers: when the Scholars gave several Specimens of their Learning by ... acting Parts of Terence ...

26 July, 1757:

On Tuesday last, the hon magistrates of this city, attended by the principal and professors of the Marischal College and ministers of the town, visited the grammar school, when the boys ... gave specimens of their progress ... The higher classes rehearsed with great life and spirit, several scenes of Terence ...

24 October, 1758:

On Thursday last, the Magistrates, attended by the professors of the college, and ministers of this town, visited, according to annual custom, the publick grammar school of this city ... Thereafter they proceeded to the English school; where ... the children repeated several dialogues, and some parts out of Cato ... they were entirely pleased with his method of teaching, and the progress made by his scholars.

2) Edinburgh Newspapers and Periodicals 1680-1760:

Information about the theatre is supplied by a number of Edinburgh newspapers and periodicals, the earliest being a notice in the "Edinburgh Gazette" of 1680, inserted by the Masters of the Revels. The main sources of information are the "Caledonian Mercury" and the "Edinburgh Evening Courant" and often nearly identical notices appear in both newspapers. Where this is so, only the entries in the "Mercury" are given and the letters "E.E.C." are added to indicate that the notice appears also in the "Edinburgh Evening Courant". Where the notice in the "Courant" supplies additional information, for example, details of casts, only

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1. The notices do not always appear however on the same dates.
 2. Except for the year 1757.

the extra items are given.

(a) Caledonian Mercury 1720-1760:

27 August, 1724:

... We are advised from Haddington, That upon the 20th past, the Tragedy of Cato was Acted there, by the Noblemen and Gentlemens Children, Schollars at the Grammar School of that Place, in Presence of a great many Nobility, Ladies of Quality, Gentlemen and other Spectators. A convenient Stage was erected for that Purpose at the Cross by Order of the Magistrates, with Theatres for the Honourable Company. The Ingenious Youths acted each of them their Parts with Universal Applause, drawing Tears from the Spectators, in the Forenoon when they represented Cato, and moving their Laughter as successfully in the Afternoon, by a lively Representation of the Farce, called the Cheats of Scapin.
(E.E.C.)

10 December, 1724:

... We hear that late Yesternight a Company of Comedians came to the Canongate from London.

14 December, 1727:

... Yesternight an idle giddy Mob got up a little below the Guard-house, who without the least Shadow of Provocation, insulted several Persons of Quality and Distinction, etc, as they were passing the Streets, to see the Play call'd The Earl of Essex acted by Anthony Aston's Company of Comedians. We see in Mist's Journal of this Day, a droll Account of Mr Aston's Case; but which is a little too droll to be insert here.

4 April, 1728:

This is to give Notice to the Nobility and Gentry in and around Falkirk, That Mr Aston's Company of Comedians will on Thursday next, being the 11th of April, at the Tolbooth in Falkirk, act a Comedy, call'd Tunbridge Walks ... and the next day being Friday, the 12th instant, act a play call'd the Recruiting Officer, to begin exactly at three a-Clock in the Afternoon, that the Gentry, etc may have Daylight to their Homes.

15 April, 1728:

... We are well inform'd, that the Marriage of Mr Walter Aston with M^{rs} Jean Ker, has been mutually declared. Nota, Mr Aston and his father were incarcerated last Week, as supposed to have enticed away that young Gentlewoman.

19 August, 1729:

... On Wednesday the 27 Instant, will be acted by the young Gentlemen of the Grammar-School of Haddington, the Tragedy of Julius Caesar, and the celebrated Allan Ramsay's Pastoral Comedy. To begin precisely at 9 in the Morning. (E.E.C.)

23 February, 1731:

Old Aberdeen, Feb. 12, 1731. On Tuesday last was Acted here the celebrated Tragedy of Cato, by some young Gentlemen of the King's College, in their Common Hall, for the Entertainment of his Grace the Duke of Gordon; who, together with his Brother Lord Charles, and as great a Concourse of Gentlemen and Ladies as has been seen here for many Years, universally agreed, that the Performance was nothing inferior to the Dignity of the Subject ...

1 April, 1731:

Just Published at London, for the Author, and Sold by Allan Ramsay at Edinburgh ... Macbeath ... with alterations by Mr Tate; as it is acted, with great Applause, at the new Theatre of Edinburgh. In the Press, Woman is a Riddle, a Comedy; As it is now in Rehearsal (and to be acted in a few Days) by the Edinburgh Company of Comedians.

27 April, 1731:

... Yesternight the Edinburgh Company of Comedians set out hence for Glasgow, to entertain that City for some Weeks.

23 August, 1731:

... We are assured, That on Friday next will be Acted at Dalkeith, by the young Gentlemen of the Grammar School there, the Tragedy of Tamerlane the Great, In the Forenoon; and the Comedy call'd, The Provok'd Husband ... in

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1. This notice is followed by the text of a Prologue and Epilogue, from which we gather that the play was performed at night.

the Afternoon; and that they will begin at 9 in the Forenoon. (E.E.C.)

24 August, 1731:

Haddingtoun, Aug. 19. Yesterday the young Gentlemen of the Grammar-school here, under the Direction of Mr David Young, their present Master, Acted publicly the Trajedy of Jane Shore, and the Farce called Flora ... to the great Satisfaction, and with the general Applause of a great Company of Noblemen, Gentlemen and Ladies, who met there on that Occasion. (E.E.C.)

25 April, 1732:

They write from Montrose, That on the 18th and 19th Inst. there was Acted on a publick Theatre on the Street, the Comedy of Joseph and his Brethren (written in Latin by Cornelius Schonoeus-Gaudanus) by some young Gentlemen pursuing their Studies of Greek, Latin and other Parts of Learning. The Performance had the universal Applause of the Audience, which was very numerous, and of the best Quality and Judges in the Place and Neighbourhood.

11 July, 1732:

... They¹ marched into Leith in the same Order; and after Dinner, returned to the City, and saw acted the Tragey called Macbeath. (E.E.C.)

23 November, 1732:

Forfar, Nov. 2. Mr Andrew Fife, Master of the Grammar school of this Burgh, had the Comedy of Aesop acted by his Boys, being the first of that Kind has been done here. The Spectators, who consisted of all the best People in the Place, and a great Number of Ladies and Gentlemen from the Country, were much delighted with the Performance; and several of the Gentlemen ... were agreeably taken with the Behaviour of the Youth on this Occasion ...

14 May, 1733:

This Afternoon at Four, the fam'd Italian who has perform'd Wonders in all the principal Cities of Europe, has engaged to fly from the Top of the Castle, down to the Grass market.

1. This refers to the parade of the Royal Company of Archers.

15 May, 1733:

Yesterday Afternoon the Italian, mentioned in our last, flew from the Height of the Half-moon in the Castle, upon a Rope, down into the South-side of the Grass-market in less than Half a minute. The same was afterwards performed by his Son, with incredible Celerity, and blowing a Trumpet all the way; before an infinite Crowd of Spectators. We hear they have engag'd to do the like and other surprizing Feats on Friday next.

17 May, 1733:

The fam'd Flying Man has (at the Desire of several Persons of quality) promised to perform this Afternoon betwixt 4 and 5, also to walk up that steep Rope, fire Pistols, beat a Drum, vault, etc.

21 May, 1733:

Last Thursday the fam'd Flying Man performed as he had done last Monday, by flying from the Castle into the Grass market, where he again mounted the steep Rope, and wrought himself up into the Garrison, performing many incredible Tricks by the way, with inimitable Dexterity. While on the Rope, he was so fatigued that he offered a Guinea to the Sutler of the Castle to bring him a Bottle of Ale; but the Fellow was so hard-hearted, he would not serve him. Here he also bid Defiance to all Messengers, Macers, etc. (E.E.C.)

4 June, 1733:

We are assured, that the Edinburgh Company of Players will open their House Wednesday next the 6th Inst. with the Beggars Opera; and that they have unanimously agreed to act on Wednesday night the 13th for the Benefit of the Edinburgh Infirmary; the whole Profits arising from that Night's Performance to be given in to the Managers of that Hospital, without the least Drawback.

5 July, 1733:

Tomorrow at 4 after Noon the Flying Masters are to set out from the Summit of the stupendous Rock Arthur's seat, and land in the Bottom. A living Ass is also to fly down the Rope, etc.

9 July, 1733:

On Friday last the Italian and French Flyers had not the expected Success, their Equipage not at all answering. However, they have engaged to make amends Tomorrow after Noon in the Park; and this is to be their last Appearance here.

12 July, 1733:

The Edinburgh Company of Players having lately Acted several of Shakespear's Plays, such as Othello, Hamlet, Henry IV, the Humours of Falstaff, etc with great Applause: we hear, at the Desire of their best Friends, are to Act Tomorrow the 13th another of Shakespear's excellent Plays, viz. King Lear and his Three Daughters.

30 July, 1733:

Last Week one James Hamilton ... attempting to fly down upon a Rope from the Steeple of Queensferry, fell off the Rope and beat out his Brains. This and other sad Accidents that have happened since the unhappy Gang of Flyers came to this Country, will, 'tis hoped, incline the Magistrates of the several Towns to discharge these Persons from setting such pernicious Examples for the future.

1. November, 1733:

The Edinburgh Company of Comedians being now all conven'd, they are to open their House Monday next the 5th Instant, with the favourite Play of Tamerlane, The Parts of Tamerlane and Bajazet to be performed by Mess. Barret and Wescomb; Moneses and Axalla, by Mess. Miller and Ware; And all the other Parts to the best Advantage.

24 December, 1733:

On ... the 26th Instant, at the Edinburgh Theatre in Taylor's Hall, will be Acted the Tempest ... with all the Musick, Sinkings, Risings, new Scenes, and other Decorations proper for the Performance. No Persons whatever (but those who manage the Machinery) to be admitted behind the Scenes. The Doors of the Pit and Gallery not to be opened till after 4 o'clock in the Afternoon. The Play to begin precisely at Six o'Clock.

27 December, 1733:

Yesternight ... to the fullest Audience that has been for some considerable Time, was Acted the Tempest ... with universal Applause; every Part, and even

what requir'd Machinery, being perform'd in great Order.

1 January, 1734:

Tomorrow, being Wednesday the 2d Instant, ... at the Edinburgh Theatre in Taylor's Hall, will be Acted The Miser. The Parts of Lovegold the Miser, by Mr Wescomb; and all the other Parts to the best Advantage

7 January, 1734:

This Evening ... will be Acted, The Careless Husband: To which will be added, the entertaining Ballad Opera; The Devil to Pay ... The Parts of Jobson the Cobler and his Wife Nell, by Mr Wescomb and Mrs Miller ...

24 January, 1734:

For the Benefit of Mr Wescomb. On ... the 28th Instant ... in the Taylor's Hall will be Acted the Way of the World: To which will be added, The Opera of Flora ... The Parts of Sir Wilfull Willwood, in the Comedy, and of Hob in the Opera, by Mr Wescomb; and all the other Parts to the best Advantage ...

31 January, 1734:

For the Benefit of Mr Bulkeley. Tomorrow Evening will be Acted at Taylor's Hall, a Play call'd Macbeth. To which will be added, Flora ...

4 February, 1734:

... (for the benefit of Mr Miller ...)
... on Wednesday next will be Acted, Love makes the Man ... The Parts of Clodio, the Fop, and of Charles the Scholar, by Mess. Miller and Barret; and that of Don Lewis the Testy Uncle, by Mr Wescomb. With a new Prologue and Epilogue, to be spoke by Mr and Mrs Miller. To which will be added, The Mock Doctor ...

7 February, 1734:

For the Benefit of Mistress Woodward ... in Taylor's Hall on ... the 11th Inst. will be Acted, The Conscious Lovers ... To which will be added, The Devil to Pay ... The Parts of Jobson the Cobler and Nell his Wife, by Mr Wescomb and Mrs Miller; and all other Parts to the best Advantage ...

14 February, 1734:

We learn from Perth, That on Candlemas Day above 40 Scholars of the Grammar School made Orations ... And the Tuesday after they acted Cato in the School, which is one of the handsomest in Scotland, before near 300 Gentlemen and Ladies. The Youth, tho' they had never seen a Play acted, performed surprizingly, both in Acting and Pronunciation, which gave general Satisfaction ... We hear the young Gentlemen acted it again last Thursday. (E.E.C.)

19 March, 1734:

Tomorrow (being the 20th Instant) ... in the Taylor's Hall, will be Acted for the first Time, a Comedy, called The Wonder ... The Part of the Scots Colonel, by Mr Weir; and that of his servant Gibby in Highland Dress, by Mr Wescomb ...

13 August, 1734:

... Early this morning the Edinburgh Company of Comedians set out hence for Dundee, Montrose, Aberdeen, etc in order to entertain the Gentlemen and Ladies in the different Stations of their Circuit.

19 August, 1734:

Friday last the Youth educating at the School of Dalkeith, underwent the Annual Examination before a Committee of the Presbytery and other proper Judges ... And Friday next these Young Gentlemen are to act the Tragedy of Julius Caesar, and the Comedy of Aesop, upon a Stage in the Market Place of said Burgh. They are to begin to act at 9 o'clock precisely.

26 August, 1734:

Friday last the young Gentlemen of Dalkeith School acted, before a numerous Crowd of Spectators, the Tragedy of Julius Caesar and Comedy of Aesop, with a Judgment and Address inimitable in their Years.

29 August, 1734:

Kirkaldie, Aug. 22, 1734. This Day the Schoolboys Acted in the School-house an excellent and grave kind of Play or Representation (composed by the Master of the School) entituled The Royal Council for Advice; or, The

regular Education of Boys, the Foundation of all other National Improvements ... Throughout the whole, the Youth acted their several Parts so gracefully, and acquitted themselves with such Decency, Exactness and Manliness, as gave great Satisfaction to all the Gentlemen present; especially to the Ministers and Magistrates ... (E.E.C.)

5 September, 1734:

We learn from Dundee, that the Edinburgh Company of Players have been well received there, and Acted frequently, to the entire Satisfaction of the Gentlemen and Ladies; Particularly, the 27th past they played for the Entertainment of the ... Free Masons ... The Jubilee and Devil to pay were played to them, with the Free Masons Prologue and Epilogue, and the Song of an entered Mason Apprentice, sung in Chorus by four of the Company, who have the Honour to be Free Masons.

4 November, 1734:

The Edinburgh Company of Comedians being returned from their Travels, with Success and a fair Character, have since been busied in decoring and enlarging their Stage and Pit; and constantly at their Rehearsals, getting up fresh Plays. Next Wednesday they are to open their House with the excellent Play of The Kind Impostor; to which will be added a comick Tragedy of one Act, called, Crononhotonthologos. The Tragedy and the Tickets to be had at Allan Ramsay's Shop.

10 December, 1734:

... in Taylor's Hall: Tomorrow the 11th Inst. will be Acted a Comedy, called, The Relapse ... To which will be added (never performed here) a Pantomime Entertainment in Grotesque Characters; being the Comic Part of the celebrated Perseus and Andromeda: Intermix'd with several diverting Scenes, from Cephalus and Procrea, and the Burgomaster Trick'd. With all the Scenes, Machines, and other Decorations proper.

N.B. By reason of the extraordinary Charge the Company is at, on account of the Entertainment, nothing less than the full Prices will be taken during the whole Performance. The Doors not to be opened till 4 Clock; and 'tis hoped no Gentleman whatever will take it amiss, if they are refused Admittance behind the Scenes; it being impossible to perform the Entertainment, if there is the least obstruction in that Part. To begin exactly at 6 o'Clock. Pit-tickets at 2s. 6d. Gallery 1s. 6d. To be had at Mr Ramsay's. (E.E.C.)

2 January, 1735:

... in Taylor's Hall: Tomorrow the 3d Inst. will be acted the comedy called, The Tempest ... Written originally by Shakespear, and altered by Sir William Davenant and Mr Dryden. With all the Scenes, Machines and other Decorations. To be introduced by an entire new Sea Scene, with Songs and Musick proper for the same; also the original Furies Song, by M. Price and Mrs Bulkley; with the Song of Dear Pretty Youth, set to Musick by the late Mr Henry Purcel ... N.B. On account of the Representation of the Sea, no Person whatever can be admitted behind the Scenes.

9 January, 1735:

We are assured, that on Monday next will be Acted at the Edinburgh Theatre ... The Relapse ... To which will be added, the merry Tragedy of Chrononhotonthologos.

15 January, 1735:

... Yesternight the several Members of the ... Free Masons now here, march'd in Procession ... to the Playhouse, Taylor's Hall, where they saw (Acted at their Desire) the Comedy of Henry the Fourth.

22 January, 1735:

For the Benefit of Mistress Bulkeley: At Taylor's Hall, This Day, the 22d Inst. will be Acted, Oroonoko ... To which will be added, the Farce of The Devil to Pay ... The Parts of Widow Lackit in the Play and of Lady Loverule in the Farce, by Mrs Bulkeley. N.B. Mrs Bulkeley being weak, and almost incapable to walk, cannot acquit herself to her Friends Satisfaction as usually; yet hopes to be honoured with their Presence.

28 January, 1735:

... Next Friday, the 21st Inst. (for the Benefit of Mistress Weir,) at the Edinburgh Theatre, will be acted the Comedy called, The Relapse ... To which will be added, with some new Scenes, The Pantomime Entertainment. And ... Mrs Weir is to sing a new Song, wrote by a Lady of Quality.

18 February , 1735:

Perth, Febr. 3. This Day the Candlemass Solemnity was observed here, when above 40 of the young Gentlemen at School, declaimed Latin and English Orations

1. Should be the 31st.

... Febr. 5 These Gentlemen Acted the Tragedy of George Barnwell, in the School, before above 300 Gentlemen and Ladies
... Febr. 7 At the Desire of several Gentlemen and Ladies who had been Spectators the first Day, they Acted it again before a very throng Audience. On both Occasions, the Youth acquit themselves so suitably to the several Characters they sustained, and so surprizingly above their Years, that by all they were admir'd; and by the Judicious highly applauded. The Sunday after the Tragedy was acted, a very Learn'd Moral Sermon, suitable to that Occasion, was preached in this Town.
(E.E.C.)

18 November, 1735:

Tomorrow (being the 19th Inst.) will be Acted, The Tender Husband ... To which will be added, (never performed here) a new Pantomime Entertainment in Grotesque Charares called, The perplex'd Polander ... The Part of Harlequin, by a Person who has never appeared in that Character on the Edinburgh Stage; the Part of the Polander, by Mr Bridges; Pero, by Mr Wescomb; Columbine, by Mrs Miller; Maid by Mrs Quin: All the Parts to be entirely new dress'd; with new Scenes, Machines, and other proper Decorations. N.B. The Doors to be opened at 4 o'clock and no Person whatever to be admitted behind the Scenes; nor will any Money be taken under the full Prices during the whole Performance.

18 December, 1735:

... At the Taylor's Hall, on ... the 22d Instant, will be Acted a Comedy, called, The Drummer, ... To which will be added (never performed here) a new Pantomime Entertainment, in Grotesque Characters, called, The Hussar, or, Harlequin restor'd: With a Variety of new Scenes, Machines, and other Decorations proper for the same ...
(E.E.C.)

8 January, 1736:

That on Monday-night last a Gentleman, by Mistake carried with him from the Playhouse a Big Coat ...

2 February, 1736:

We are perfectly well assur'd, that, for the Benefit of the Poor of this City, this present Evening, the famous Italian Rope-Dancer, Madam Violante, is to dance on the strait Rope, and do her other surprizing Performances, which have justly received the Applause of the Publick these several Months past.

5 February, 1736:

On Monday next the Ninth of February Inst. at the New Theatre in Carrubber's Close, Signora Violante is to perform on the Slack Rope, for her own Benefit. To which will be added, a new Pantomime Entertainment Serious and Comick, also several Dances on the Stage by Mr Hind and Mrs Violante; never performed here. The Pit, 2sh. 6d.

17 February, 1736:

Montrose, Feb. 9. The 4th Inst. several young Gentlemen of this Place Acted Mr Allan Ramsay's celebrated Pastoral Comedy, for the Diversion of the Gentlemen and Ladies of and about this Town, with all the Dresses suitable, and performed it with so much Spirit and Humour, as agreeably surprized the whole Audience; and to oblige whom, they re-acted it and the Farce of the Mock Doctor 2 succeeding Nights. The Money taken, after deducting necessary Charges, being very considerable, was distributed among the Poor.

25 February, 1736:

This is to advertize all Gentlemen, Ladies, and others, that this is the last Week but one of Signora Violante's performing in the City of Edinburgh; and by reason of the Time being so short, she will perform every Night in the Week, Saturday excepted.

6 September, 1736:

Dunbar, Sept. 1, 1736. The Committee appointed ... to visit the Grammar School, reported, That they met at the School on Monday and after the Boys of the 1st and 2d Classes had delivered Orations ... and those of the inferior Classes, Dialogues formed from the most remarkable Passages in the Histories they had read (in all which they acquitted themselves to the great Satisfaction of all present) ...

16 September, 1736:

The New Theatre in Carrubber's Close being in great Forewardness, will be opened the First of November. These are to advertize the Gentlemen and Ladies who incline to purchase annual Tickets, to enter their Names before the Twentieth of October next: on which Day they shall receive their Tickets from Allan Ramsay, on paying 30sh. No more than Forty to be subscribed for: After which none will be disposed of under Two Guineas.

12 October, 1736:

... Signora Violante ... (is) to be at Dumfries the latter end of this week ... to entertain the Honourable Company with her extraordinary performances ...

4 November, 1736:

On Monday next the 8th November the New Theatre in Carrubber's Close will be opened with a Comedy call'd The Recruiting Officer. To which will be added, the last new Ballad Opera, call'd The Virgin Unmask'd ... With a new Prologue, proper to the Occasion.

15 November, 1736:

On Monday last the new Theatre in Carrubber's Close was opened (which is thought by all Judges to be as complete, and finished with as good a Taste as any one of its Size in the three Kingdoms) when the following Prologue was spoken by Mr Bridges ...

17 December, 1736:

This is to advertize Gentlemen, Ladies and others, That Madam Violante intends to perform in this City about 6 times this Season. And on Monday next ... at the Old Assembly Hall (for her Benefit) will be performed several new and surprising Entertainments on the Strait Rope, by herself. As she did at London for 3 Years successively before the late King ... To begin precisely at 6 o'clock. Price 2sh. 6d.

23 December, 1736:

That on Tuesday next, at the Old Assembly Hall, Madam Violante is to perform her usual Exercises on the Strait Rope, etc for the 2d time. And tho' she is to continue in this City, yet she will perform no more than four times this Season, by reason of her being obliged to attend several young Ladies her Scholars, to instruct 'em in Ball-dancing.

30 December, 1736:

On Tuesday next the 4th of January, by Command of a Lady of Quality, at the Old Assembly Hall, Signora Violante will perform her usual surprizing Exercises on the strait Rope, being the 3d time this Season; she intending to perform only thrice more ...

1. The Prologue consists of 38 lines and is of a general nature.

13 January, 1737:

On Tuesday next the 18th ... Madam Violante ... is to perform her usual Exercises on the strait Rope etc for the 3d time' ...

20 January, 1737:

On Tuesday next the 25th ... Madam Violante ... is to perform her usual surprizing Exercises on the strait Rope etc for the 5th time this Season ...

3 February, 1737:

On Wednesday next the 9th Instant ... Madam Violante ... is to perform her usual surprizing Exercises on the strait Rope etc.

8 February, 1737:

Madam Violante has put off her Performances appointed to be on Wednesday next, till Tuesday next the 15th Instant, by reason of the Funerals of a Lady of great Distinction: When ... she is to perform her usual surprizing Exercises on the strait Rope etc.

17 February, 1737:

That Tomorrow, being Friday the 18th Instant, Madam Violante ... is to perform her usual surprizing Exercises on the strait Rope etc.

8 January, 1739:

Friday last a Committee of the Presbytery of Edinburgh, by Appointment, waited on the Honourable Magistrates of this City, to request that the late Act of Parliament in relation to the Stage might be put in Execution against a Company of Comedians who were about to act Interludes, etc here: When his Lordship and their Honours promised to do all in their Power for that Purpose, upon a proper Information. A Complaint and Information has accordingly been drawn up, in order to be laid before them.

9 January, 1739:²

Yesterday one John Morison was committed, by order of the ... Lord Provost, for presuming to put up

1. This must be an error for 4th.

2. A number of these extracts are printed in "Fragmenta Scoto-Dramatica."

placaerts within this city, advertising That at night the comedy, called The Careless Husband would be acted in Carrubber's Close, by Messrs Gifford, senior and junior, Messrs Miller, Thomson, Waldegrave, Alison, Mrs Woodward, Mrs Gifford, Mrs Miller, and Miss Thomson. On the top of the placart, George R. II and the Scots arms, with Nemo me impune lacesset. Immediately after, upon a sign'd complaint and information, that the above and other persons had last Friday acted the tragedy of Macbeth, in open defiance of a late law, the Provost and Magistrates forthwith sent the city officers to summon the whole dramatis personae to appear this day at eleven in the council chamber, with certification. And in our next we may perhaps inform our readers how they act before the magistrates.

P.S. The above Persons appeared in the council Chamber accordingly and after hearing the libel exhibited against them read; at their earnest request, and that of their procurators, they are allowed a copy thereof, in order to answer the same against this Day sennight.

11 January, 1739:

The Presbytery of Edinburgh met, and it being represented that the comedians still continued to act here, notwithstanding the process commenced against them before the magistrates, empowered their clerk to prosecute them further, omni habili modo. 'Tis a maxim in law, pendente lite nihil innovandum; and upon this footing, 'tis said, they acted the Gamester yesternight. As they are extremely poor, and their time but short, they seem determined to pick up what pence they can in the meantime, to enable them to discharge what credit they have had here, which, with a trifle to carry them home, may serve to prevent their taking to the highway.

22 January, 1739:

On Saturday, the bill lately exhibited before the honourable magistrates, against the comedians, was withdrawn at the request of the prosecutor; and upon a fresh complaint at his instance, and that of the procurator fiscal, a second diligence was given, for citing the defendants and witnesses to this day at eleven o'clock and subsequent diets.

25 January, 1739:

A complaint is lodged with the magistrates by William Scot, and two more of the city officers, against Samuel Berisford Mariot, attorney, alledging that the latter

had insulted and threatened them, while they were about to summon the comedians at the playhouse, last Tuesday night, pursuant to the orders.

29 January, 1739:

After the process intended by order of the Presbytery against the comedians was withdrawn, a new complaint was tabled, (as we noticed) and a warrant issued by the magistrates for citing them to appear at certain diets, to prevent the effect of which, it seems, they retired to the Abbey for a day or so, and before any citation could be executed, an information and complaint was laid against the comedians, before the Justices of Peace of the Shire, at the instance of Thomas Kennedy of Edinburgh, gentleman; and tho' some people fancy that this last complaint is only elusory and calculate, as being the first attachment, to defeat any prosecution before the magistrates, yet we are told that Mr Kennedy is so far in good earnest that he has promised to apply what shall be levied by distress off the defendants, as a foundation of an hospital for lunaticks. But last Monday night one of the town officers, with his livery coat, and two others of them in coloured cloaths, getting into the playhouse to cite the comedians by the magistrates' order, Mr Mariot, attorney in Exchequer, made up to them, and concluding that they had no ticket to intitle them to appear there, questioned them by what authority they came, and if they were constables? They answered, they were authorized by the magistrates, and produced a list of persons they came to seek. But Mr Mariot alledged that the list not being signed by any Judge, as it ought, was null, and took instruments against him; and they persisting to stay till they had obeyed orders, Mr Marriot call'd the officer a scoundrel, said he would have them all committed, and if they were not instantly gone, he'd throw, or cause throw 'em over the window and break their necks. Upon a complaint and proof thereof, the magistrates fined, last Friday, Mr Mariot in £5 sterling, to be paid to the Royal Infirmary, ordaining him to bind for good behaviour for six months, both which he implemented, but protested that as he was concussed, (being taken into custody,) his doing so might not infer a homologation of the sentence, and that he might have redress against all parties concerned, as accords. Meantime the magistrates, lest thus impeding their servants might tend to obstruct all prosecution, had issued a warrant for imprisoning the comedians conjunctly and severally; but as suspension of their warrant was offered last Friday to the most honourable Court of Session, and tho' their Lordships testified the warmest keenness to punish all such transgressors of the laws, yet, weighing with an equal tender regard, the dear-bought liberties of a free people, and the danger that might attend the same from such summer warrants, passed the bill. The comedians

having been peaceably summoned, Friday, appeared bodily before the magistrates on Saturday forenoon, heard the libel against them, and were allowed to see and answer the same to this day at 11. At that instant a complaint was tabled in the Court of Session against the Comedians, and their lordships appointed them to be served with a copy of it, and themselves to be cited to appear before their lordships against Friday next, to answer the said complainer. In the afternoon of said day, the Justices of Peace for the County met, in order to consider the complaint lodged with them against the comedians, for acting on Friday the 5th. instant, and since; and after valiant pleadings on both sides, their honours declined judging as to the offence alledged to have been committed on the 5th., in regard it seem'd "lis alibi pendens"; but sustained themselves judges as to any trespass committed after the 5th till the 19th; and allowed their Doer to see and answer the same against the Morrow se'n-night; against which the Complainer appealed to the next Quarter-sessions. In short, they have been of late so warmly plied, that they may be tempted to think of raising a Multiple-poin ding.

30 January, 1739:

Edinburgh. Jan. 30. Yesterday the Comedians appeared again before the Hon. Magistrates, and gave in their Answers (to the Complaint of Saturday) in Substance. That too short a Time had been allowed them for proposing particular Defences, and alledging a "lis alibi pendens": but the Magistrates (before Answer) allowed a Proof of the Complaint; against which the Comedians appealed to the next Quarter-sessions. However, as the Magistrates, the Appeal being premature, were about to proceed to examine witnesses; a Sist till Friday next was thrown in, obtained upon a Bill of Advocation, containing the above Reasons, and particularly, That a Complaint by the same persons, upon the same Statute, and concluding the same Penalties, lay now de facto before the Court of Session.

5 February, 1739:

On Friday the Comedians appeared in the Court of Session, pursuant to Appointment; when a Petition for them was read, craving, That Mr Henry Home and Mr Alexander Lockhart might be appointed Council for them, and Mr John MacKenzie Agent. The Desire of which the Lords granted, appointing them to answer the Complaint against Tomorrow.

8 February, 1739:

The Comedians having given in Answers to the Complaint exhibited against them before the Right Hon. the Court of Session, both were moved this Forenoon, but their Lordships put off the further Consideration till Tomorrow.

12 February, 1739:

Last Friday the Rt. Hon. the Lords of Session advised the Complaint against the Comedians, with their Answers; and their Lordships repelled all their Defences, except that offered for Mrs Woodward and Mrs Bulkeley, Viz. That they were cloathed with Husbands, and which last were not cited for their Interests, to defend their Wives: Which Defence was sustained and the Names of these Women delete out of the Process; but an incident Diligence was granted for a Proof of the Complaint against the others, also for a Proof to the Comedians, That they had not acted as libelled.

19 February, 1739:

Saturday last a Petition of the Pursuer against the Comedians was given in to the Rt. Hon. the Lords of Council and Session, craving the Proof led against these People might be advised; but another Petition of the Comedians being also read, craving a second Diligence against their Witnesses, the Desire of the last was gone into and their Proof comes on tomorrow.

2 March, 1739:

Tuesday^d last the Rt. Hon. the Lords of Session, after advising the Proof on the Complaint against the Comedians, 'Found the Complaint proven and the Defenders liable to a fine of 50 l. Sterling each, one half to the Pursuer, the other to the Poor of the Parish; authorizing the Magistrates of Edinburgh, the Sheriffs of Mid-lothian, or Baillie of the Abbey of Holyrood-house, to levy the Fine by Distress, or Sale of their Goods and Gear (restoring the Overplus to the Defenders) and in case their Moveables prove not sufficient, that the Defenders be imprisoned for 3 Months. ' And as the Decreet was ordered to be summarly extracted, they have already begun to file off.

5 April, 1739;

We are told the Magistrates and some other Gentlemen of this City have resolved to petition against passing the Playhouse Bill: And that the University of Edinburgh are to petition in like manner.

9 April, 1739:

The Rev. Ministers of this City met and wrote letters to their Friends above, requesting their Interests against the Playhouse Bill.

That day a Petition was sent up from a Body of Noble-men, Gentlemen, Merchants, Citizens, Burgesses, etc of this City, for themselves and in behalf of many thousand others residing in or near the same; praying the Bill for enabling His Majesty to grant Letters Patent for erecting a Playhouse here, may pass; Since, as they apprehend, the same, under proper Regulations, would be not only great Benefit to the Place, but also promote Virtue, and expose and ridicule Vice. (First para. in E.E.C.)

10 April, 1739:

Private Letters advise, that on ^{the} 4th Instant the Lord Glenorchy brought into the Hon. House of Commons the Bill for a Playhouse in this City, and the same was read, and ordered a second reading that Day Fortnight.

16 April; 1739:

Private Letters advise, that the Hon. Gentleman who brought the Playhouse Bill into the Parliament, observing the same was against the Sentiments of the Magistracy, University and principal Citizens, had dropt insisting further therein.

18 December, 1739:

At a House opposite to the Main Guard in the Canongate, this Day the 18th. Inst. will be performed, A Concert of Vocal and instrumental Musick. The Vocal Parts by Mr Julian, Mrs Miller, and Miss Copen; The Instrumental Parts by Mr Ashbury, Mr Sinclair, Mr Monro, Mr Marine, Mr Thompson, and Mr Bannerman. To begin at 5, and continue till 6 o'clock.

N.B. Tickets for the Concert to be had at the Old Coffee House, the Exchange Coffee house, and John's Coffee house, opposite to the Cross of Edinburgh, and at Deacon Smart's Candlemaker, the Head of the Canongate. After which, For the Entertainment of those who are inclined to stay will be presented (gratis) a Comedy, called, The provoked Husband; or, a Journey to London. With Dancing by Mr Evans.

Vivat Rex.

No money will be taken at the Door, nor any Person admitted without a Ticket.

12 March, 1741:

... For the Benefit of the Master Hamiltons, at the Taylors-Hall ... Tomorrow being the 13th instant, will be presented (gratis) that celebrated Comedy, call'd She wou'd and she wou'd not; or, The Kind Imposter. To which ... will be added, the honest Yorkshireman; performed by Lilliputians.

8 October, 1741:

Last Monday the Beggar's Opera was played to the intire Satisfaction of the Audience, who were so well pleased with the Performance that they desired it might be acted again on Munday next.

1 December, 1741:

We hear that the Company ... have been at a considerable Charge in getting up that celebrated Entertainment called The Negromancer; or Harlequin, Doctor Faustus: Which will be performed next Friday in the same Manner it was originally done at the Theatre Royal in Lincoln's Inn-Fields.

21 December, 1741:

Just Published ... Pamela. A Comedy. which after having been performed many Nights successively at London, was introduced to the Theater in Edinburgh last Friday ; where it was received with Applause, and is to be performed again this Night...

25 January, 1742:

On Friday last, at the Taylor's Hall, was represented the Tragedy of Cato, to a fuller House than ever was known in that Place. The Representation of so noble a Struggle for Liberty was judged very popular at this Time ... The fine Sentiments of this Play met with that Applause which they deserve from every free Briton...

29 March, 1742 :

Lines writ on seeing Boys act the Tragedy of Cato, in the Taylors Hall March 16, 1742. (Then follow forty lines of verse in heroic couplets, with no information of importance).

2 September, 1742:

Crail. Aug. 24. This Day the Students of our Grammar School made their publick Appearance (as has been long usual here) before the Vacation: They acted the Tragedy of Tumnus and Aeneas, compos'd in Blank Verse by the Master, before a numerous Audience, among whom were several Persons of Distinction, and all were satisfyingly entertained with their elegant Behaviour and good Address. This Method of Acting publickly the Master's Compositions from Terentius Christianus etc. has been thought conducive to give the Boys

an easy Pronunciation and a modest Assurance; and all they do in this Manner being timeously given them for their Employment at spare Hours, does not retard their other Exercises ...

27 January, 1743:

... for the Benefit of Mrs. Hamilton, on Monday next, being the 31st inst. ... will be given (gratis) the Mourning Bride, to which will be added (gratis) the Toy-Shop.

7 February, 1743:

On Wednesday next, being the 9th instant, ...for the Benefit of Mr Lyon ... a Comedy call'd, The Provoked Husband; or, A Journey to London, with a Farce (gratis) ... call'd, The Devil to Pay: The Performance being postponed to that Night ... on account of Mr Barsante's Concert being on Tuesday.

17 February, 1743:

We hear that on Monday the 21st inst. at the Taylors Hall, Cowgate, ... will be given gratis, Richard the Third ... To which will be added gratis, The Mock Lawyer. Tickets for the Concert (on which are printed a new Device called the Apology and Evasion) to be had ... at Mrs. Este's Lodging...

24 February, 1743:

... for the Benefit of the Master Hamiltons, on Monday next, at the Taylors Hall, ... will be ... the true and antient History of King Lear and his three Daughters, with the last new Farce called The Mock Lawyer, which was performed last Monday Night with universal Applause.

24 March, 1743:

On Monday next, being the 28th inst. ... will be presented, gratis, a new Comedy never acted here before, called The Wedding Day, as it has lately been exhibited several Nights successively at the Theatre Royal in Drury Lane with universal Applause.

17 May, 1743:

(A description of a Visitation of the Grammar School of Glasgow) ... The Boys of the first, second and third Classes, repeated some beautiful English Poems, and Psalms from Buchanan, in a very agreeable manner; and those who learned Terence, acted some Scenes with a good deal of Humour ...

30 January, 1744:

... for the Benefit of Mrs. Hamilton, on Wednesday next, being the 1st of February, will be given, gratis, The Fair Penitent. For the better Accommodation of the Ladies, the Stage will be ornamented in a handsome Manner, and illuminated with Wax-light.
N.B. There is open'd into Scot's Close a convenient Passage for the Accommodation of Ladies Chairs being set down at the Pit and Stage doors. (This advertisement was repeated on January 31).

9 February, 1744:

For the Benefit of the Poor in the new-erected House in Edinburgh, Tomorrow, being Friday the 10th. instant, will be given gratis, The Orphan, with a Farce called, The Devil to Pay....

2 March, 1744:

On Tuesday next, the 6th March,... for the Benefit of Mrs. Este, at the Taylors Hall in the Cowgate,... will be given, gratis, a Tragedy, not acted this Season, call'd The Burning Bride; with Entertainments of Dancing between the Acts by Monsieur Froment and Madam Dumont. And a new Farce, call'd Sir John Cockle at Court; or, The Sequel to the Miller of Mansfield. Together with a humorous Epilogue, in the Character of No Body, to be spoke by Mr Este.

8 March, 1744:

... for the Benefit of the Master Hamiltons, at the Taylors-Hall in the Cowgate, Tomorrow, being the 9th instant,.... will be given, gratis, a Comedy, call'd, The Spanish Fryar. To which will be added, also gratis, a Ballad Opera, never perform'd here before, call'd The Contrivances. With a humorous Epilogue in the Character of No Body....
(E.E.C.)

17 July, 1744:

A select Company from the English and Foreign Theatres; consisting of Rope-Dancers, Vaulters, Tumblers, Equilibrists, or Balance Masters, Singers, Stage Dancers, and Pantomimes; propose to open a Theatre in this City of Edinburgh, in the Month of October next, and purpose to continue their Performances 40 Nights, exclusive of their Benefits, at three Times each Week- Their Exercises will be varied each Night, with several new grand Dances, both Serious and Comic, consisting of 10 or 12 Stage-Dancers, as requisite; and, every Evening's Diversion, during the Season, will be concluded by a Pantomime Entertainment, with Interludes of

Singing and Dancing, never before exhibited in this City.

Mr Fromont Dancing Master, who intends to undertake this Company, humbly makes the following Proposal to the Nobility and Gentry. That a Subscription be raised on the following Terms; each Subscriber to pay two Guineas for the 40 Nights, the one to be paid at Subscribing, and the other on the Delivery of a Silver Ticket, before the first Night's performance, and to admit one Person each Night into any Part of the House, Benefits excepted.

N.B. The Prices will be for the others. Box and Pit 2s. 6d. First Gallery 1s. 6d. Second Gallery 1s. Subscriptions will be taken in at the Old, John's, and Exchange Coffee Houses.

7 February, 1745:

... for the Benefit of Mrs. Hamilton, at the Taylors-Hall ... on Monday next, being the 11th inst. ... will be given (gratis) a Tragedy, call'd Venice Preserved ... The Part of Jaffier, by Mr Hughes; Pierre, by My Lyon; and the Part of Belvidera, by Mrs Hamilton. With Dancing by Miss Thomson.

12 February, 1745:

Last Sunday, about 6 o'clock in the Evening, died Mr Thomas Este, one of the Managers of the Concert in the Taylors-Hall, who has for these 4 years past, most agreeably entertained the Town with his excellent Performances on the Stage. As he was a most indulgent and affectionate Husband, a tender Father, a sincere Friend, and a facetious and agreeable Companion, his Death is greatly lamented by all who had the Pleasure of his Acquaintance. (E.E.C.)

8 March, 1745:

Not acted these twenty Years.... for the Benefit of Master William Hamilton, on Wednesday next, being the 13th inst. will be performed a Comedy, call'd Tunbridge Walks, or The Yeoman of Kent; to which will be added, The Lottery. And Dancing by Mons. Froment, and Miss Thomson, being the second Time of his performing this Season.

2 April, 1745:

Being the last Time of performing this Season ... for the Benefit of Mons. Froment, Tomorrow, being Wednesday, the 3rd instant, at the Taylors-Hall ... will be given, gratis, a Comedy called The Constant Couple ... With several new Entertainments of Dancing between each Act, by Mons. Froment and Miss Thomson. To which will be added Harlequin Skeleton; concluding with a grand Dance, call'd Pigmalion. Tickets ... Pit 2s. 6d. Gallery 1s. 6d.

27 February, 1746:

There will be a Ball on Monday next, the 3d of March, in the Assembly Room, at 5 o'clock Afternoon, for the Benefit of Mrs Hamilton late Actress in Edinburgh. Who tho' she cannot entertain the Gentlemen and Ladies in the Manner as formerly, the Company being dispers'd through England, yet she humbly hopes that they will indulge her with this Meeting in order to support her large Family, (which is increased by a young One this Summer) until the Company return....

6 November, 1746:

This is to acquaint the Publick, that Hugh Hughes Comedian, upon the Sollicitation of several Gentlemen of this Town, proposes to apply himself to the improving of young Gentlemen and Ladies in the Art of Reading, by giving each word its due Accent, and each Sentence its proper Emphasis, so as, upon the whole, to acquire a correct and graceful Pronunciation

20 January, 1747:

We hear that Tomorrow Evening ... at the Taylors-Hall ... will be performed (gratis) a Tragedy (not acted here these two Years) called Alzira, written originally by Voltaire ... and since translated by Aaron Hill, Esq: ... to which will be presented (gratis) a Dramatick Tale, called The King and the Miller of Mansfield, for the Benefit of Mr Ward. (E.E.C.)

6 February, 1747:

....For the Benefit of Mrs Hamilton, at the Taylor-Hall ... this evening, being the 6th of February inst... will be presented (gratis) a Tragedy called Jane Shore; to which will be added (gratis) The Lying Chambermaid.....

10 March, 1747:

...For the Benefit of Mr Thomson, At the Taylors-Hall ... Tomorrow, being the 11th March instant, ... will be reviv'd (gratis) a Tragedy (not acted here these four Years) called MacBeth King of Scotland, Written originally by Shakespear, and alter'd by Mr Dryden and Sir William Davenant, ... The Part of Macbeth by Mr Hinde. With all the original Musick, composed by the late famous Mr Henry Purcell. The Vocal Parts by Mr Lyon, Mr Hinde, Mr Ward, Mr Salmon; Mrs Copen, Mrs Este and Miss Thomson. And all the Decorations proper to the Play, particularly a new Dance of Eight

Witches. To which will be added (gratis) a Farce (never acted here) called Miss in her Teens, or a Medley of Lovers, written by Mr Garrick The Part of Miss Biddy, by Mrs Ward. With an Epilogue to be spoke by Miss Thomson in the Character of Tag. To begin at Six o'Clock. (E.E.C.)

19 March, 1747:

On Tuesday Evening died Mr Hughes, one of the Managers of the Concert at the Taylors Hall, whose Learning and excellent Performances on the Stage had justly gained him the Esteem of all the Polite and Judicious who had the Pleasure of his Acquaintance. (E.E.C.)

26 March, 1747:

... For the Benefit of Mr Hinde, at the Taylors-Hall ... Tomorrow ... will be rehears'd, gratis, The Beggar's Opera. Capt. Macheath, by Mr Hynde, Polly Peachum, by Mrs Fitzpatrick, from the Theatre-Royal in Dublin, Being the first Time of her Appearance on this Stage. With a Basket Dance by Mr Berry, the first Time of his Appearance here. To which will be added, gratis, a new Farce, called Miss in her Teens. As Mr Hinde is an entire Stranger here, he humbly begs the Favour of the Town. (E.E.C.)

31 March, 1747:

...For the Benefit of Mr Hamilton and Master J.Hamilton, at the Taylors-Hall ... Tomorrow, being Wednesday the 1st April, will be ... presented (gratis) a Comedy (never acted here) called The Suspicious Husband ... With the original Prologue and Epilogue. And Dancing, by Mr Berry, from the Theatre-Royal in Dublin. The Fly, by Mr Este, by Desire. To which ... will be added (gratis) a Farce (never acted here but twice) called Miss in her Teens:... To begin at Six o'Clock. (E.E.C.)

9 July, 1747:

Last Monday arrived the celebrated Mr Ryan, from the Theatre Royal in Covent Garden, who is to perform To-morrow (being Friday) the Part of Hamlet, at the Taylors Hall; with Dancing by Monsieur Picq and Mademoiselle D'Frene, both from the above Theatre. (E.E.C.)

13 July, 1747:

Last Friday night Mr Ryan, from the Theatre Royal in Covent Garden, perform'd the Part of Hamlet, to a judicious and a crowded Audience, with universal Applause. And this Evening performs the Part of Capt. Plume in the Recruiting

Officer, with Dancing by Monsieur Picq and Mademoiselle D'Frene. (E.E.C.)

14 July, 1747:

Tomorrow being Wednesday the 15th instant, Mr Ryan performs the Part of King Richard III at the Taylors Hall.

16 July, 1747:

Last Night Mr Ryan from the Theatre Royal in Covent Garden perform'd the Part of King Richard with universal Applause; and on Monday next... is to perform the Part of Lord Townly in the Provok'd Husband.

N.B. Mr Ryan's Stay here will be very short (E.E.C.)

21 July, 1747:

Tomorrow being Wednesday, Mr Ryan is to perform at the Taylors Hall, the Part of Edgar, (alias Mad Tom) in King Lear, with a new Pantomime Dance, called the Rival Courtezans, by Monsieur Picq, Mademoiselle D'Frene, and Miss Thomson... (E.E.C.)

Monsieur Picq Dancing Master lately arrived from London, having taken the Skinners Hall for a School, hath now begun to teach dancing there...

23 July, 1747:

Tomorrow being Friday the 24th instant, will be performed at the Taylors Hall, Venice Preserv'd. The Part of Jaffier by Mr Ryan; with a new Pantomime Dance, called The Rival Courtezans, by Monsieur Picq, Mademoiselle D'Frene, and Miss Thomson. (E.E.C.)

28 July, 1747:

Tomorrow being the 29th. July instant, will be perform'd at the Taylors-Hall ... for the Benefit of Monsieur Picq ... (gratis) a Tragedy, called Oroonoko, or the Royal Slave. The Part of Oroonoko to be perform'd by Mr Ryan.

With several new Entertainments of Dancing, also a new Polish Dance; and a Pantomime Dance, called the Jealous Courtezans, by Monsieur Picq, Mademoiselle D'Frene, and Miss Thomson. And at the end of the Play ... the Minuet and Louvre, by Monsieur Picq and Miss Thomson. To begin at 7 o'clock... (E.E.C.)

30 July, 1747:

Whereas the Tragedy of Cato was perform'd

(gratis) after the Concert at the Taylors Hall on Monday last to a crowded Audience, with universal Applause, to the Intent and Design of building a new Concert Hall, etc. The Managers of the Concert take this publick Opportunity of returning their hearty Thanks to their Benefactors, and to assure them, that the Receipts of the said House, have been given into proper Hands for the above Intent, notwithstanding any malicious Insinuation of a Design to the contrary. - Tomorrow being Friday the 31st inst. will be perform'd, gratis, Richard III. The Part of King Richard by Mr Ryan from the Theatre Royal in Covent Garden; with Dancing by Monsieur[^] and Mademoiselle D'Efrene. Picq (E.E.C.)

3 August, 1747:

Whereas the Nobility and Gentry of this Kingdom have for many Years past been desirous of having a New House built for Concerts, etc. as appears by the voluntary Subscription formerly entered into for that Purpose - This is therefore to give notice, That Ben Thomson, John Hamilton, William Lyon, Ben Ward, Edward Hinde, Edward Davenport, and William Berry, all Managers of the Concert, now held at the Taylors Hall, being thus encouraged, have taken a commodious Piece of Ground, and actually agreed with Workmen to finish the same, fit to exhibite in on or before the 15th Day of November next.

The above-mentioned Managers therefore most humbly hope that such of their kind Benefactors who are inclin'd to encourage the Work, and have not already subscrib'd, will be so good as to do it now; and that those who have formerly subscribed, will please to order their several Subscriptions to be forthwith paid into the Hands of Mr Charles Mack Mason in Niddry's Wynd, one of the principal Workmen concern'd in this Undertaking.

N.B. Tomorrow Evening ... will be presented (gratis) a Tragedy, called the Orphan, or the Unhappy Marriage, for the Benefit of Mr Ryan ... (E.E.C.)

4 August, 1747:

Yesterday the first Stone of the new Concert-Hall in the Canongate was laid, in Presence of several Gentlemen, by Mr Ryan belonging to the Theatre-Royal in Covent Garden.

From Thce May Harmony Arise. (E.E.C.)

Whereas by a Paragraph in the Edinburgh Newspapers, it appears that some of the Gentlemen in the Concert of Musick in Taylors Hall, have thought fit to declare their Intention of building a New Concert-House in the Canongate; which being done in Opposition to Edward Salmon, one of the said Company, who has lately entered into a Tack of the Taylors Hall for 21 years, whereby they are to enlarge the same for the

1. The Edinburgh Evening Courant says Henry Thomson and Henry Ward.

better Reception of Company: Mr Salmon therefore takes this Opportunity to declare, that he never intended to do any Hurt to the Company by so doing, but for their own Advantage, and to prevent several of them from turning him and his Wife out of the Company, which he was assured they intended to do, (for Reasons that he hopes he can satisfy the World were very far from being sufficient) and therefore as the Company have still the same Opportunity to keep their Concert in the Taylors Hall as formerly, he thought it his Duty to make this publick Intimation, that he is willing to continue in good Friendship with them as formerly; and if they are not inclined to do so, he hopes that Gentlemen and Ladies will countenance him with their Presence and Assistance when convenient, in case he is forced for his Security to bring from England a Set of People, fit to perform in any Concert for the Entertainment of Gentlemen and Ladies. (E.E.C.)

6 August 1747:

Tomorrow ... will be performed gratis, The Tragedy of Jane Shore. The Part of Mr Shore (alias Dumont) by Mr Ryan, being the last time but three of his performing here. (E.E.C.)

10 August, 1747:

This present Evening will be performed (gratis) a Tragedy, called The Distrest Mother. The Part of Orestes to be performed by Mr Ryan, being the last Time but two of his performing here.

N.B. Annual Tickets for the new Concert-Hall in the Canongate to be had at the Coffee-Houses, at £1. 10 s.. each (E.E.C.)

11 August, 1747:

Tomorrow being the 12th instant, will be performed gratis, The Fair Penitent, The Part of Horatio by Mr Ryan, being the last Time but one of his performing here... (E.E.C.)

13 August, 1747:

For the benefit of Mr Ryan. Tomorrow, being the 14th inst, will be performed gratis, Venice Preserv'd. The Part of Jaffier by Mr Ryan, being the last Time of his performing during his Stay in this Kingdom.... (E.E.C.)

27 August 1747:

.... For the Benefit of Mr and Mrs Ward, Tomorrow, being Friday will be performed (gratis) a Comedy, called Rule a Wife and have a Wife; with a diverting Farce, called The Anatomist, or The Sham Doctor; with Dancing by Monsieur Picque, Mademoiselle D'Efrene, and Miss Thomsons... (E.E.C.)

29 October, 1747:

On Monday the 16th Day of November next, the new Concert-Hall in the Canongate will be open'd with a Concert of Musick. After the first Part of the Concert will be presented (gratis) a celebrated Tragedy, call'd Hamlet Prince of Denmark. The Part of Hamlet to be perform'd by Mr Lacey, from the Theatre Royal in Drury Lane. King, Mr Hinde; Horatio, Mr Davenport; Ghost, Mr Ward; Lucianus, Mr Berry; Ostrick, Mr Hamilton; Player King, Mr Thomson; 1st Gravedigger, Mr Lyon. The Part of Polonius, by Mr Philip, from the Theatre Royal in Covent Garden; The Part of the Queen, by Mrs. Hinde. Player Queen, by Mrs. Berry; And the Part of Ophelia, by Mrs Hamilton. With new Entertainments of Dancing by Monsieur Picq, Mademoiselle D'Effrene, and Miss Thomson. To begin at 6 o'Clock.

And on Wednesday the 18th of November will be reviv'd (gratis) after the Concert, a Tragedy, called All for Love, or The World well Lost. The Part of Mark Antony, by Mr Davies, from the Theatre Royal in Covent Garden.

N.B. Whereas several Persons have applied to the Managers of the Concert for Annual Tickets for the ensuing Season; This is to inform them, if the Tickets are not speedily sent for, they will be disposed of - Said Tickets to be had at the Coffee-houses, and at the new Concert-Hall, at £1. 10s. 6d.

And whereas several Annual Tickets were sold at the Beginning of the late Summer Season, for a Guinea each, for Admission into the Taylors Hall: 'Tis humbly hop'd the Proprietors of the said Tickets will not refuse an Advance off 9s. each, for the Exchange of new Tickets for the new Concert-Hall in the Canongate, on account of the extraordinary Expence attending the building thereof.

Great Care will be taken to make the house warm and commodious, with Boxes for the Ladies.- New Scenes, and all other Decorations.

The House will be open'd with a new Prologue on the Occasion.
(E.E.C.)

5 November 1747:

.... (above notice repeated).... On Friday Night last, the Taylors Hall in the Cowgate was broke open, and several Things stoln, particularly a brocaded Silk Ash-coloured Coat, with Silver Buttons, and lin'd with white Shagreen: And on Monday Night, the said Hall was again broke open. Whoever will discover any Person concerned in the said Robbery, shall receive two Guineas from Mr Hamilton at the new Concert-Hall in the Canongate.

(Repeated on November 12)

(E.E.C.)

26 November, 1747:

At the new Concert-Hall in the Canongate, on Monday next, being the 30th instant, will be performed a Concert of Musick. - Tickets for the Concert to be had at John's and Exchange Coffee-houses, Pit and Boxes 2s. 6d. Gallery 1s. 6d. After the first Part of the Concert will be presented (gratis) a Tragedy, called, Hamlet Prince of Denmark ... The Part of Hamlet to be perform'd by Mr Lacey ... And the Part of the Ghost ... by Mr Phillips ... With a new occasional Prologue, to be spoke by Mr Davies. And several Entertainments of Dancing, by Monsieur Picq and Mademoiselle D'Efrene.

On Wednesday the 2nd December ... will be presented (gratis) after the Concert, a Tragedy called Othello Moor of Venice. The Part of Othello, to be perform'd by Mr Davies ... N.B. Any Gentleman possessed of Annual Tickets for the Taylors-Hall are desired to exchange them, paying the Advance Price, because the old ones will not be admitted. And to prevent any Interruption in the Performance, 'tis humbly hoped no Gentlemen will be offended if they are refused Admittance behind the Scenes.

As the frequent resort of Gentlemen and Ladies to see the Concert-Hall has greatly hindered the Workmen in their Business; we take this Opportunity of advertising the Publick, that the Door will be shut till Monday. (E.E.C.)

18 January, 1748:

Whereas there is so great a Demand for Places and Tickets for the Play of Macbeth at the New Concert-Hall in the Canongate for this Evening, the Publick may be assured it will be performed again to Morrow Night; and 'tis humbly hoped such Gentlemen as cannot get Places in the Front of the House this Night, will defer seeing it till to Morrow, it being impossible to perform the Play unless the Scenes are entirely free.

25 January, 1748:

We hear To-morrow Night will be acted at the New Concert-Hall the Tragedy of Julius Caesar ... Brutus, by Mr Davies; Mark Antony, by Mr Lacy; Cassius, by Mr Phillips; and Portia, by Mrs Hamilton. With new Entertainments of Dancing, and the Farce of Miss in her Teens, for the Benefit of Mr Davies. - For the better Accommodation of the Ladies, the Stage will be formed into an Amphotheatre, where servants will be allowed to keep Places.

2 February, 1748:

At the New Concert-Hall this Evening will be presented (gratis) Macbeth, King of Scotland. The Part of

Macbeth by Mr Lacy, Macduff by Mr Davies. Banquo by Mr Philips. Being positively the last Time of performing it this Season.

The Tragedy of Tancred and Sigismunda ,,, is now in Rehearsal ... and we hear it is to be performed there on Friday next ... for the Benefit of Mr Philips. - The Part of Tancred ... by Mr Lacy; Osmond by Mr Philips; Sigismunda by Mrs Ward; the Part of Siffredi by Mr Davies; With the original Epilogue to be spoke in the Character of the Tragic Muse. To which will be added a Farce, called The Anatomist ... the Character of the Doctor (being altered to a Frenchman, as it has been done with great success at the Theatre Royal in Drury Lane) to be performed by Mr Lacey; and the Part of Crispin, the Sham Doctor by Mr Philips. Pit, Boxes and Stage 2s. 6d. Gallery 1s. 6d.

11 February, 1748:

For the Benefit of those distressed Strangers who were innocently decoyed to Play at the Taylors Hall,

At the New Concert-Hall in the Canongate, Tomorrow, being the 12th of February instant, will be performed ... (gratis) a Tragedy, called Julius Caesar, with the Deaths of Brutus and Cassius. The Part of Brutus, by Mr Davies. Mark Antony by Mr Lacey. Cassius by Mr Philips. With Dancing by Monsieur Picq and Mademoiselle De Frene. To which will be added a Farce ...

... for the Benefit of Mrs Hamilton, At the New Concert-Hall, on Monday next, being the 15th instant, ... will be given (gratis) a Tragedy, called Othello Moor of Venice. The Part of Othello by Mr Davies. Cassio by Mr Lacey. And the Part of Desdemona (new dress'd) by Mrs. Hamilton. With Dancing by Monsieur Picq and Mademoiselle De Frene. To which will be given gratis, The Lying Valet.

13 February, 1748:

Edinburgh, Feb. 13, 1748.

I take this Opportunity to return my Sincere Thanks to the Publick for the many and great Favours they have conferred upon me, and humbly ask Pardon for my Misconduct on Monday last at the New Concert-Hall; I beg that no Part of my Mis-carriage may be attributed to a Want of that Respect which I ever had, and shall have, for every Lady and Gentleman then present: But to confess the Truth, my Passion entirely overcame my Reason, and quite divested me of that Duty and Respect which on all Occasions I owe to the Publick. My future Conduct will, I hope, atone for what is past, and to that I beg leave to refer for the Sincerity of my present Acknowledgments.

Charles Lacey.

I further hope the Indulgence of the Publick on Friday next, in the Part of Hamlet, which I am then to perform at the particular Desire of several Ladies of Quality.

22 February, 1748:

This Evening at the New Concert-Hall, will be acted a Tragedy, called the Fair Penitent. The Part of Lothario by Mr Lacey; Horatio by Mr Philips; and the Part of Calista by Mrs Hamilton; With a Farce called the Anatomist.

N.B. We are obliged to defer the Careless Husband and Miss in her Teens, on account of the Indisposition of Mr Davies.

23 February, 1748:

... For the Benefit of Mrs Ward, On Thursday the 25th current, at the New Concert-Hall ... will be presented (gratis) a Tragedy (never acted here) called Zara ... The Part of Osman ... to be performed by Mr Davies; Zara by Mrs Ward; and the Part of Lusignan ... by Mr Lacey. To which ... will be added (gratis) a Farce (not acted this Season) called The Lottery; Jack Stocks ... by Mr Ward; Chloe ... by Mrs Hamilton ...

3 March 1748:

Mr Davies, one of the Managers of the New Concert-Hall, proposes to teach the Art of Reading and Speaking the English Language, in such a Manner as to be acquired with Diligence in a very short Time. To enable himself to discharge so difficult a Task with Justice to his Pupils, he has taken uncommon Pains to read over such Authors as will best contribute to his Design.

Such Gentlemen as are willing to encourage the above Undertaking, are desired to send their names to Messrs Hamilton and Balfour, Booksellers, before the 12th instant, Mr Davies proposing to begin his Lectures on Monday, the 14th.

8 March, 1748:

... at the New Concert-Hall ... To-morrow, being the 9th instant, will be ... presented (gratis) The true and ancient History of King Lear and his three Daughters. The Part of King Lear to be performed by Mr Lacey. Gloster by Mr Philips. Edgar ... by Mr Davies. And the Part of Cordelia by Mrs Ward. To which will be added (gratis) a Farce, called the Lottery.

10 March, 1748:

Mr Lacey and Mr Davies, two of the Managers of the New Concert-Hall, propose to read to Gentlemen some of the most celebrated English Writers in Prose and Verse, and make Observations on the Art of reading and speaking the English Language.

Gentlemen who are willing to encourage this Undertaking, on calling upon Messrs Hamilton and Balfour Booksellers, may hear

Farther Particulars.

N.B. Mr Lacey and Mr Davies propose to begin their Lectures on Monday the 14th instant. (E.E.C.)

15 March, 1748:

Gentlemen and Ladies;

I take this Method to return you my humble and hearty Thanks for all Favours, especially for the Honour you did me last Night at my Ball; and at the same Time to inform my Creditors, that by the Number that was in the Hall, which were 146, I believe that I shall clear about £12 which Money I am ready and willing to share amongst them as soon as I get it in. Nay, what trifles I have left in my Shop, I am willing to sell to the best Bidder, in order to do Justice to every one as far as I can. And as I am determined to stay in the Town, I humbly hope my Creditors will be merciful till I can pay them the utmost farthing.

Edinburgh 15th March,
1748

Ed. Salmon. (E.E.C.)

28 March, 1748:

Not acted this Season ... for the Benefit of Mr Thomson, At the New Concert-Hall ... on Wednesday next, being the 30th March instant, ... will be presented (gratis) a Tragedy, called the Albion Queens; or, The Death of Mary Queen of Scots. The Part of the Duke of Norfolk to be performed by Mr Davies; Morton ... by Mr Philips; Cecil by Mr Lyon; Davison by Mr Hinde; Giffard by Mr Hamilton. The Part of Queen Elizabeth by Mrs Ward; Douglas by Miss Thomson; and the Part of Queen Mary by Mrs Hamilton. To which will be added a Pantomime Entertainment in Grotesque Characters, called: Love Triumphat; or, Harlequin Grand Volgi. The Character of Harlequin by Mr Miller; The Part of Pierot by Mr Berry; Cupid by Miss Este. And the Character of Harlequin by Miss Thomson. The whole to conclude with a grand Dance by Monsieur Picq and Mademoiselle De Frene.

N.B. As the Entertainment greatly depends on the Musick, Mr Thomson has engaged a new Band on the Occasion of the best Theatrical Performers, consisting of four Violins, two Hautboys, two Basses, accompanied with two Trumpets.

There will be no Building on any Part of the Stage; and it is humbly hoped no Person will continue behind the Scene during the Entertainment, it being impossible to perform it, if the entrance is not kept entirely clear. (E.E.C.)

(Repeated on March 29)

25 April, 1748:

Not acted this Season, being the last Night but one

of Playing this Season, for the Benefit of Mr W. Hamilton, at the New Concert-Hall ... Tomorrow being the 26th April instant ... will be presented (gratis) The Beggar's Opera. The Part of Capt. Macheath by Mr Ward; Peachum by Mr Phillips. The Part of Polly by Mrs Hamilton; and Lucy by Mrs Berry. With new Entertainments of Dancing by Monsieur Picq and Mademoiselle De Frene. To which will be added (gratis) a Farce called Miss in her Teens: the Part of Fribble to be performed by Mr Lacey; Puff by Mr Phillips; Miss Billy by Mrs Ward; and Captain Flash by Mr Davies.

Tickets delivered out by Mr Miller will be taken in this Night. N.B. As the Performance of the Opera depends greatly on the Musick, Mr Hamilton has taken care to engage the old Band that usually attended at the Taylors Hall. (E.E.C.)

26 April, 1748:

Sunday last died Mr John Lamotte, Son of Mr Pierre Lamotte Dancing Master in this City and his Majesty's Master of Revels for Scotland. He was a promising Youth and is much regreted ...

3 May, 1748:

... for the Benefit of Mr Lacey and Mr Davies, at the New Concert-Hall ... This Day, being the 3rd of May, ... will be presented (gratis) The First Part of King Henry IV. With the comical Humours of Sir John Falstaff, Written by Shakespear ... a Scene of Humour between the Prince of Wales and Falstaff will be restor'd. The Part of Hotspur to be perform'd by Mr Lacey; King Henry by Mr Lyon; the Prince of Wales by Mr Davies; Sir John Falstaff by Mr Phillips; Lady Piercy by Mrs Ward. With new Entertainments of Dancing by Monsieur Picq and Mademoiselle De Frene. To which will be added (gratis) a Farce, call'd The Virgin unmask'd. The Part of Miss Lucy by Mrs Ward; Coupee by Mr Lacey; Blister ... by Mr Phillips. To begin at 7 o'Clock.

The Managers of the New Concert-Hall having been so kind as to grant Mr Lacey and Mr Davies a Day after the Benefits are over, they humbly hope the Ladies and Gentlemen will a second Time honour them with their Company, (especially as they do not intend this as a Precedent) which will always be gratefully acknowledged by their most obedient humble Servants.

Charles Lacey
Thomas Davies.
(E.E.C.)

30 May, 1748:

for the Benefit of Mr Ward, To-morrow, being the 31st instant, at the New Concert-Hall ... will be presented (gratis) a Comedy, called The Careless Husband, with the Farce

of Miss in her Teens ... The Part of Fribble ... to be attempted by Mrs Ward, being the first Time of her appearing in Mens Cloaths. N.B. As Mr Ward's Benefit happen'd to be the least of any in the same Class with himself, and there being a vacant Night before the Session, he humbly hopes the Nobility and Gentry will honour him with their Presence. (.E.E.C.)

6 June, 1748:

At the New Concert-Hall ... On Wednesday next, the 8th of this instant June, ... will be presented (gratis) a Tragedy, called Othello Moor of Venice. The Part of Othello to be performed by Mr Delane. The Part of Iago to be performed by Mr Sparks. Both from the Theatre Royal in Drury Lane. Being the first Time of their appearing on this Stage. (E.E.C.)
(Repeated on June 7)

9 June, 1748:

At the New Concert-Hall ... On Monday next, being the 13th of this instant June, will be presented (gratis) a Tragedy, (never acted in this Kingdom) called The Rival Queens; or, The Death of Alexander the Great. The Part of Alexander to be performed by Mr Delane, and the Part of Clitus .. by Mr Sparks. Both from the Theatre Royal in Drury Lane. Being the second Time of their appearing on this Stage. (E.E.C.)

27 June, 1748:

For the Benefit of Mr Sparks, At the New Concert-Hall ... on Wednesday next ... will be presented (gratis) a Comedy, called The Twin Rivals. The Part of Elder Wou'dbee by Mr Delane, and the Part of Young Wou'dbee by Mr Sparks. To which will be added (gratis) The Mock Doctor. The Part of the Mock Doctor by Mr Sparks.

7 July, 1748:

... for the Benefit of Mr Philips and Monsieur Picq, At the Concert-Hall ... to Morrow, being Friday, the 8th inst. ... will be presented (gratis) a Tragedy, called The Mourning Bride; also a Farce, called The Virgin Unmask'd. With Entertainments of Dancing by Mons. Picq and Mademoiselle De Frene. Act the 2d, a Tamberino with Drums never perform'd here, by Monsieur Picq and Mademoiselle De Frene. After the Play a new Pantomime Dance called The Drunken Peasant. The Part of the Drunken Peasant by Monsieur Picq; and the Clown by Mr Berry. To begin at 7 o'Clock. (E.E.C.)

12 July, 1748:

For the Benefit of Mrs Cuninghame, at the Concert-

Hall ... Tomorrow, being the 13th of July, ... will be presented (gratis) a Tragedy, called the Orphan, or Unhappy Marriage. The Part of Chamont by Mr Delane; Castalio by Mr Davies; and Polydore by Mr Sparks. To which will be added (gratis) a Farce, call'd The Lying Valet. The Part of Sharp ... by Mr Davies, being the first Time of his appearing in that Character; Kitty Pry by Mrs Ward. To begin at 7 o'Clock.

N.B. As Mrs Cuninghame has failed in her Attempts to please on the Stage, the Managers of the Concert-Hall have generously consented to give her the Receipts of this House to discharge her Debts and carry her home; she humbly hopes the Encouragement of the Ladies and Gentlemen on this Occasion, it being the last Favour she ever will desire. (E.E.C.)

21 July, 1748:

... for the Benefit of Mr Davies and Mr Thomson, At the Concert-Hall ... on Monday next the 25th instant, will be ... presented (gratis) a Tragedy, called Julius Caesar, with the Deaths of Brutus and Cassius ... The Part of Brutus by Mr Delane; Mark Anthony by Mr Davies; and Cassius by Mr Sparks. With Entertainments of Dancing by Monsieur Picq and Mademoiselle De Frene. To which will be added (gratis) a Farce, called The Virgin unmask'd. The Part of Miss Lucy by Mrs Ward.

N.B. That the Comedy called Volpone, or The Fox, written by the, famous Ben Johnson, and the last new Comedy called the Fondling, are both now in Rehearsal, and will be performed the Beginning of August; ... (E.E.C.)

28 July, 1748:

... for the Benefit of Mrs Hamilton, On Tuesday next, at the New Concert-Hall, will be presented the Tragedy of Jane Shore. The Part of Lord Hastings by Mr Delane; Shore by Mr Davies; The Part of the Duke of Gloster by Mr Sparks; Alicia by Mrs Ward; and the Part of Jane Shore by Mrs Hamilton. With Entertainments of Dancing ...

... For the Benefit of Mr Sparks, On Wednesday next, being the 3d of August, will be presented (gratis) a Comedy, never acted here, called The Foundling. And

On Friday the 5th of August will be revived a Comedy, called The Provok'd Wife. For the Benefit of Mr Delane. (E.E.C.)

8 September, 1748:

For the Benefit of Mrs Salmon and her Family, At the Concert-Hall ... on Monday the 12th of September instant, ... will be presented (gratis) a Tragedy, called The Distrest Mother. The Part of Orestes by Mr Davies; the Part of Pylades by a young Gentleman who never appear'd on any Stage before; The Part of the Distrest Mother by Mrs Hamilton. With the Original Epilogue by Mrs Hamilton. With Entertainments of Dancing by

1. i.e. The Foundling.

Monsieur Picq and Mademoiselle De Frene; particularly the Tamborino with Drums, and the French Peasant in Wooden Shoes. To which ... will be added (gratis) a Farce, called Miss in her Teens.

N.B. As Mrs Salmon is extreamly ill in Child-bed, she humbly hopes the Gentlemen and Ladies will be soo good as to excuse her waiting on them, and honour her with their Company. To begin at 7 o'clock. (E.E.C.)

19 September, 1748:

On Thursday last died Mr William Lyon, one of the Managers of the Concert-Hall. As an Actor his Merit was unquestionable; in private Life he was esteem'd an agreeable Companion, and an inoffensive honest Man.

27 September, 1748:

The Proprietors of the Concert-Hall being determin'd to entertain the Publick in the best Manner they possibly can, have engaged several Performers of Merit for the ensuing Winter.

As they have received many and great Favours from the Ladies and Gentlemen of this Place, they are resolv'd, by no Part of their Conduct, to forfeit the Continuance of them. In order therefore to make the Entertainment of the Concert-Hall such as it was originally intended, a rational Pleasure, they will take care no Plays shall be presentd gratis after the Concert, that shall have the least Tendency to Vice, Irreligion or Immorality.

They are sensible the Theatre has been, and ought to be, a School of Virtue, by inculcating the Sublimest Morals in a Manner the most agreeable and engaging: Some of the wisest and best of Men among the Antients, as well as the Moderns, have for this Reason given Countenance to so refined a Pleasure. Socrates and the author of Cato may be put in the Balance against any Number of Enemies the Stage ever had.

That the Concert-Hall may give no Offence to any, but such as are prejudic'd through mistaken Notions of it, and that it may promote Virtue, Politeness, Decency, and every thing that is amiable, shall be the constant Endeavour of the Proprietors, who propose for the future to open their Concert in November, and continue it only to the End of March. (E.E.C.)

10 November, 1748:

At the Concert-Hall ... Tomorrow Friday the 11th current, will be ... presented (gratis) the last new Comedy, called the Foundling. The Part of Young Belmont by Mr Crofts, and the Part of the Foundling by Mrs Crofts, being the first Time of their appearing on this Stage; Faddle by Mr Davies, and Rosetta by Mrs Hamilton. With Dancing by Monsieur Picq and Mademoiselle De Frene. Annual Tickets, at the usual

Price, to be had at the Exchange Coffee-house.

(E.E.C.)

13 December, 1748:

At the Concert-Hall ... To-morrow, being the 14th current, will be ... presented (gratis) The First Part of King Henry IV with the Comical Humours of Sir John Falstaff ... The Part of Hotspur by Mr Lacey, the Part of the Prince of Wales by Mr Davies, and the Part of Sir John Falstaff by Mr Philips. To which will be added (gratis) a Farce, called The Mock Doctor. (E.E.C.)

26 December, 1748:

At the Concert-Hall ... on Wednesday next, will be ... presented (gratis) Comus, a Masque, ... adapted to the Stage by the Rev. Mr. Dalton ... The Musick composed by Mr Arne. The Part of Comus, by Mr Davies; Elder Brother, by Mr Lacey; Attendant Spirit, by Mr Philips; First Bacchanal, by Mr Hinde; Sabrina, by Mrs Hinde; Euphrosine, by Mrs Hamilton; and the Part of the Lady, by Mrs Crofts. First Dancing Bacchanal, by Monsieur Picq; with the original Prologue, to be spoke by Mr Lacey. Several new Dances proper to the Masque. (E.E.C.)

19 January, 1749:

... By particular Desire, in order to pay part of the Expence of erecting the New Concert-Hall: At the Concert-Hall ... on Monday next, being the 23rd current ... will be presented (gratis) the true and antient History of King Lear and his three Daughters ... The Part of King Lear to be performed by Mr Lacey; Gloster by Mr Philips; Edgar by Mr Davies; and the part of Cordelia by Mrs Crofts; With Entertainments of Dancing by Monsieur Picq and Mademoiselle De Frene. To which will be added (gratis) a Tragi-Comi-Pastoral Farce, called The what d'ye call it; Jonas Dock ... by Mr Philips.

24 January, 1749:

At the Concert-Hall ... To-morrow the 25th current ... will be presented (gratis) a Tragedy, called The Fair Penitent. Sciolto by Mr Davies, Horatio by Mr Philips, Lothario by Mr Lacey, Calista by Mrs Hamilton. - To which will be added (gratis) a Pantomime Entertainment, called The Hussar; or, Harlequin restored ... Harlequin by Mr Crofts, Hussar by Mr Philips, Petit Maitre by Mr Lacey, Colombine by Mrs Davenport. The whole to conclude with a grand Dance by Monsieur Picq and Mademoiselle De Frene. All the Scenes, Machines and Dresses entirely new.

No less than the Full Price will be taken during the whole Performance.

9 February, 1749:

... For the Benefit of Mrs Hamilton; On Monday next, being the 13th, at the New Concert-Hall, will be presented Venice Preserv'd. The Part of Jaffier by Mr Lacey, Pierre by Mr Davies, and the Part of Belvidera by Mrs Hamilton. To which will be added a Ballad Opera, called the Lottery, with Dancing by Monsieur Picq and Mademoiselle De Frene ... (E.E.C.)

13 Februaty, 1749:

... For the Benefit of Mr Philips, At the Concert-Hall ... on Wednesday next, being the 15th current, will be ... presented (gratis) a Tragedy, called Hamlet Prince of Denmark ... the Scene of Hamlet's Instructions to the Players will be restored. The Part of Hamlet by Mr Lacey; the Ghôst by Mr Davies; Ophelia by Mrs Hamilton; and the Part of the Grave-digger by Mr Philips; With a new Epilogue written by Somebody, and spoke by Nobody. To which will be added (gratis) a Farce, called Miss in her Teens ... (E.E.C.)

16 February, 1749:

... For the Benefit of Mrs Crofts, At the Concert-Hall ... on Wednesday next, being the 22d of February ... will be presented (gratis) a Comedy, called The Provok'd Husband ... Lord Townley by Mr Lacey; Manly by Mr Davies; Sir Francis Wronghead, by Mr Philips; Miss Jenny by Mrs Crofts; Lady Townly by Mrs Hamilton; With Dancing by Monsieur Picq and Mademoiselle D'efrene. With a new Epilogue ... To which will be added (gratis) a Farce, called Miss in her Teens... (E.E.C.)

23 February, 1749:

At the Concert-Hall ... Tomorrow ... will be given (gratis) a Comedy, called The Way of the World. The Part of Fainall, by Mr Davies; Sir Wilful Witwou'd, by Mr Philips; Millament, by Mrs Crofts; Marwood by Mrs Hamilton. To which will be added gratis a new Pantomime Entertainment, called The Hussar ... Harlequin, by Mr Crofts; Hussar by Mr Philips; Petit Maître, by Mr Lacey; Colombine by Mrs Davenport.

... For the Benefit of Mrs Berry, At the Concert-Hall ... on Monday next, being the 27th of February ... will be presented (gratis) a Tragedy, called Zara. The Part of Osmin ... by Mr Davies; Lusignan, by Mr Lacey; Zara by Mrs Crofts. To which will be added a Farce not acted here this Season, called The Lying Valet. (E.E.C.2nd Para. only)

28 February, 1749:

... For the Benefit of Mr Thomson, At the Concert-Hall ... Tomorrow ... will be presented (gratis) King Henry IV ... A Scene of Humour between the Prince of Wales and Falstaff will be restor'd. The Part of Hotspur, by Mr Lacey; King Henry by Mr Crofts; Prince John of Lancaster, by Mrs Berry; Worcester by Mr Hinde; Sir Richard Vernon, by Mr Davenport; Sir Walter Blunt, by Mr Hamilton; the Prince of Wales, by Mr Davies; Douglas, by Mr W. Hamilton; Bardolph, by Mr Waldegrave; Francis, by Mr Betty; Sir John Falstaff, by Mr Phillips; Lady Piercy, by Mrs Crofts; Hostess by Mrs Davenport. To which will be added (gratis) a Pantomime Entertainment, in Grotesque Characters, called Pigmalion; or, Colombine restor'd: ... The Character of Harlequin, by Mr Crofts; 1st Mason, by Mr Thomson; 2nd Mason, by Mr Hinde; 3rd Mason, by Mr Waldegrave; 4th Mason, by Mr W. Hamilton; Pigmalion, by Monsieur Picq; Colombine, by Mrs Davenport; Scaramouch, by Mr Johnston; Old Woman, Mr Davenport; and the Part of the Clown, by Mr Berry. The whole to conclude with a new grand Dance, composed by Monsieur Picq, Mademoiselle D'efrene, Mrs Davenport, and others. The Characters new drest...
(E.E.C.)

7 March, 1749:

... For the Benefit of Monsieur Picq, At the Concert-Hall ... on Friday next ... will be presented (gratis) a Comedy (not acted this Season) called The Conscious Lovers. Bevill junior, by Mr Davies; Mr Sealand, by Mr Phillips; Myrtle, by Mr Lacey; Phillis, by Mrs Hamilton; and the part of Indiana, by Mrs Crofts. With several new Pantomime Dances (never perform'd here) by Monsieur Picq, Mademoiselle D'efrene and Mrs Davenport. with a new Epilogue ... To which ... will be added a Farce, called The Mock Doctor.
(E.E.C.)

13 March, 1749:

... For the Benefit of Mademoiselle D'Efrene, At the Concert-Hall ... To-morrow, being the 14th ... will be presented (gratis) a Tragedy, called King Richard III. The Part of King Richard, by Mr Lacey, being the last Time of his appearing in that Character this Season; Duke of Buckingham, by Mr Phillips; the Part of King Henry, by Mr Davies; Lady Anne, by Mrs Crofts; and the Part of Queen Elizabeth by Mrs Hamilton. With Singing by a young Gentleman who never appeared on any Stage before. To which will be added (gratis) a Farce, called The Intriguing Chambermaid.
(E.E.C.)

30 March, 1749:

... For the Benefit of Mr Lacey, At the Concert-

| A misprint for Berry ? He is not otherwise mentioned.

Hall ... To-morrow, will be presented (gratis) a Tragedy (not acted this Season), called Tancred and Sigismunda ... The Part of Tancred, by Mr Lacey; Osmond, by Mr Phillips; Siffredi, by Mr Davies; and the Part of Sigismunda by Mrs Crofts ... the celebrated Comic-Satyrick Epilogue, of Jo Hains will be spoke by Mr Phillips riding on an Ass. To which ... will be added a Farce, called Miss in her Teens ... Being the last Time of performing it this Season.

6 April, 1749:

... At the Concert-Hall ... To-morrow ... will be presented (gratis) a Tragedy, called Hamlet ... The Part of Hamlet to be perform'd by Mr Lacey. To which will be added a Dramatick Satire (never acted here) called Lethe, or Aesop in the Shades ... Aesop, by Mr Phillips; the fine Gentleman, by Mr Davies; French Marquis, by Mr Lacey; The Drunken Man, by Mr Crofts; Mrs Riot, by Mrs Crofts; Mrs Tattoo, by Mrs Davenport. To begin at half an Hour after 6 o'Clock.

10 April, 1749:

We hear that Lethe, ... was acted at the Concert-Hall on Friday last with universal Applause ... For the Benefit of Mr Davenport, At the New Concert-Hall this present Monday, the 10th of April ... will be presented (gratis) a Comedy, called The Suspicious Husband. The Part of Ranger to be performed by Mr Davies; Strickland ... by Mr Phillips; Clarinda, by Mrs Crofts; and the Part of Mrs Strickland, by Mrs Hamilton. To which will be added a Dramatick Satire called Lethe, never acted here but once. Aesop, by Mr Phillips; Fine Gentleman, by Mr Davies; French Marquis, by Mr Lacey; Drunken Man, by Mr Crofts. With Dancing by Monsieur Picq, Mademoiselle De Frene and Mrs Davenport (E.E.C.)

20 April, 1749:

To the Publisher of the Caledonian Mercury,
April, 19.
Sir,

As a Stranger in Edinburgh, I was willing to pass an Evening at the Concert-Hall in the Canongate; and as Henry IV is a favourite Play, I made choice of Monday last, when the same was performed, and had the Pleasure to see the different Characters represented properly enough: After which the Concert Bills made me believe that a Pantomime was to be the next Part of my Entertainment; but (as it often happens) the Machinery was not in Order, for an immediate Appearance; and instead of dumb Show, the Company had the Joy, particularly the Ladies, to be entertained with the prettiest Representation of the Man of Honour, according to Garrick's Taste, perform'd by a select Number of moving, genteel Wax-work Things, who, with the

greatest Spirit, Strutted a while on the Stage, and, by touching a certain Spring, drew their Swords, damn'd the Fiddlers, and, in the most polite Manner, tore the Candles from their Sockets, toss'd them to all the Corners of the Theatre, and after several Flashes appearing common enough on the Stage, the Whole concluded with one immense Peal of Thunder, which gave the greatest Satisfaction to the Spectators, and particularly to all the Men of Taste who are Lovers of Decency and Decorum in Polite Assemblies. - I would not have troubled you with an Account of this Entertainment, but that the Members of the Concert-Hall should, next Time of performing the above Interlude, give Notice of it to the Publick in their Bills, that every Gentleman who intends to be present, should strictly prohibit his Footman from carrying Potatoes, dried Limon-skins, or any such Implements of Disturbance with them, that the Performers may exhibit with the greater Safety.

Yours

Dumbo.

4 May, 1749:

Being positively the last Concert but one that will be this Season; ... For the Benefit of Mr Davies and Mr Philips, at the Concert-Hall ... To-morrow being Friday, ... will be presented (gratis) a Tragedy, (not acted this Season) called Othello Moor of Venice... the Trance Scene will be restor'd. The Part of Othello by Mr Davies; Iago, by Mr Philips; and Desdemona by Mrs Hamilton. After the 3d Act, the Minuet and Louvre, by Mrs Davenport and Mademoiselle De Frene (in Mens Cloaths). ... the celebrated Comic-Satyrick Epilogue of Jo Hains will be spoke by Mr Philips riding on an Ass. - To which will be added (gratis) a Farce, called The Devil to Pay ... The Part of Jobson, by Mr Philips. (E.E.C.)

9 May, 1749:

For the Benefit of a Distrest Family, At the Concert-Hall ... To-morrow being Wednesday the 10th of May ... will be presented (gratis) a Tragedy, called The Distrest Mother. Orestes, By Mr Davies; Pyrrhus, by Mr Philips; Hermione, by Mrs Crofts; and Andromache, by Mrs Hamilton. - To which will be added (gratis) a Farce, called The Virgin Unmask'd. With a new Farewel Epilogue of Thanks to the Town, to be spoke by Mr Philips.

N.B. The Proprietors of the Concert-Hall intended to have concluded the Season with the last Concert, and humbly to have taken Leave of the Town, with Thanks for the many Favours received; but as there is a particular Family whose Distresses demand immediate Relief, they humbly hope, the giving out this one Concert will not offend, which will be positively the last, till the Winter Season.

8 June, 1749:

(The Examination of Dunkeld School by the Presbytery on May 28, 1749) ... In the two preceding Weeks, the Tragedy of Catò was twice acted by two different Sets of Actors, all of them young Gentlemen at the School of Dunkeld, who were honour'd with the Presence of his Grace the Duke and her Grace the Duchess of Atholl, and a numerous Company of Gentlemen and Ladies, and were greatly applauded by all for their good Performance. (E.E.C.)

28 September, 1749:

On Monday next, being the 2d of October, will be a Concert of Musick. To which will be added (gratis) a Comedy, called The Provok'd Husband ... The Part of Lady Townly to be perform'd by a Gentlewoman that never appear'd on this Stage.

N.B. The Company did not design to perform till their opening in November next; but this Gentlewoman being desirous of belonging to our Stage, has insisted on an immediate Trial, that if her Performance be not satisfactory, she may, without further Loss of Time, proceed to London, to Accept of the Overture that has been made from thence. (E.E.C.)

9 October, 1749:

Extract of a Letter from Aberdeen, Oct. 5.
Upon the 2d instant, the Right Hon. the Lords Strichen and Drummore arrived here, and next Day the Justice-Ayr commenced; when Thomas Scoutchie Drummer to one Thomson, Master of a Puppet-Show, was brought to the Bar, indicted for attempting a Rape upon Barbara Wilson in Bomskettle...

16 November, 1749:

At the Concert-Hall ... To-morrow being the 17th inst. ... will be presented (gratis) The Constant Couple ... The Part of Sir Hary Wildair, by Mr Conyers, being the first Time of his appearing on this Stage; and the Part of Lurewell, by Mrs Hamilton. With Entertainments of Dancing, particularly the Louvre and Minuet, by Mademoiselle De Frene (in Mens Cloaths) and Mrs Davenport. To which will be added (gratis) a Farce, called The Devil to Pay ... The Part of Sir John Loverule, by Mr Conyers; in which will be introduced the Early Horn. To begin at 6 o'clock.

N.B. Annual Tickets for the Pit at £1 10s. Gallery at 18s. to be had at the Exchange Coffee-house. (E.E.C.)

20 November, 1749:

At the Concert-Hall Tomorrow, being Tuesday. ... will be given (gratis) a Comedy, called The Beaux Stratagem. The Part of Archer to be perform'd by Mr Conyers, ...

In which Character will be introduced a new satyrical Song, sung by Mr Beard at Ranelagh Gardens; Mrs Sullen, by Mrs Hamilton. To which will be added a Pantomime Entertainment, called The Hussar, or Harlequin's Escape into a Pint Bottle ... The Character of Harlequin by Mr Conyers. The whole to conclude by a Dance in the Characters of the Entertainment. (E.E.C.)

25 December, 1749:

Lost on Wednesday Night last, either in the Playhouse, or betwixt that and the Entry of Writers Court, A black Leather Pocket Book ... (E.E.C.)

15 February, 1750:

... for the Benefit of R. Drummond, Printer, At the Concert-Hall ... on Saturday, the 17th of February ... will be presented (gratis) King Richard III. The Part of King Richard by Mr Conyers; King Henry, by Mr Stevens; Buckingham, by Mr Waldegrave; and Queen Elizabeth, by Mrs Hamilton. With Dancing by Mademoiselle D'Efrene, and Singing by Mr Conyers, particularly a new Song, called Jocky's Resolve; with a new Epilogue by Mr Stevens, called a Rake's true picture. To which will be added ... a Farce, called Miss in her Teens ... (E.E.C.)

27 February, 1750:

Lost on Friday last in the Playhouse Close in the Canongate, a Cornelian Seal set in Gold ... (E.E.C.)

13 March, 1750:

Not acted here these five Years. For the Benefit of Mr Thomson. At the Concert-Hall ... Tomorrow being the 14th of March ... will be presented ... a Play, called The Tempest ... alter'd by Sir William Davenant and Mr Dryden ... The Part of Trincalo by Mr Salmon; the Grand Singing Devil by Mr Conyers; and the Part of Ariel by Mrs Salmon; Neptune by Mr Conyers; Amphitrite, by Mrs Hinde. With all the original Musick composed by the late Mr Henry Purcel. The Vocal Parts by Mr Conyers, Mrs Salmon, Mrs Hinde, etc and all other Decorations proper to the Play. With Entertainments of Dancing, particularly a new Dutch Dance by Mademoiselle D'Efrene (in Mens Cloaths) and Mrs Davenport. To which will be added ... a Farce, called The Mock Lawyer. The Part of Feignwell ... by Mr Salmon ... (E.E.C.)

22 March, 1750:

To the Publishers of the Caledonian Mercury.
As the Town was disappointed last Monday Night, by Mrs Hamilton's not acting, 'tis imagined, they will expect, that she should give some reason for so doing. Her Resolution not

to act, on those Nights when Mr and Mrs S---ns were acting, On any Account, has been fix'd these two Years past; and to any one who knows the whole Affair, the Treatment that Man gave her deceased Husband in particular, (to whom she had given her Promise she never would join them) might suffice: But tho' those who press the Thing have suffered by him in many Shapes, yet they now, under a pretended Piece of good Nature, admit him, but, in reality, to turn her out, that they may the better enjoy what she has laboured for these nine Years past. All the bad Things she ever heard of that Man (bating his getting her Husband arrested on a false Report by the Masters of the Taylors Hall, Cowgate) was from her own People: Therefore it is evident, it is not her Malice as is reported; on the contrary, she was the first ever proposed this Winter a Benefit for them, and an Allowance last Winter. She begs leave to assure the Gentlemen and Ladies, that if this Declaration can convince them of her being in the Right, she is quite easy, for she hopes to say with the Chinese Lady in the Fable, perhaps it may be for her Good.

Should the Players entirely hinder her Performance, (which Profession she has not much admired for several Years) It would only oblige her to take the advice of some Friends of very good Judgment and Distinction, and try her Capacity in teaching young Ladies to read in the English Manner, if she can meet with Encouragement ... (E.E.C.)

26 March, 1750:

To the Publishers of the Caledonian Mercury.

In your Paper of Thursday last, I saw a most extraordinary Address to the Publishers of it, or rather to the Town, excusing the Non-Appearance of a female Macheath, and that Mrs Hamilton, who has long trode the Stage, altho' much against her own Taste, is now resolv'd to leave it - A most affecting Scene - worthy indeed of the publick Attention - If the Audience was disappointed, by her not appearing in Breeches, it gave them a glorious Opportunity to extol - her Modesty: But pray what has the Ladies of the Town ado with that? If Mr S---n and her late Husband some time ago disagreed in point of Merit, are the Beaux of this City obliged to notice that? If Mrs H---n has disliked the Stage for some Years past, and will not now appear in Character, what business has the Statesman, the Lawyer or the Divine in that? Or if Mrs H---n proposed a Benefit for Mr S---n or his Wife, believing it to be Charity, what Concern has the Publick in that? If therefore Mrs H---n will oblige herself, and not disoblige the Town, she may hereafter appear or disappear as she pleases; only it must be her Care, to keep all hush-about the Tea Tables, lest it come to the ears of Ladies of Quality, or Persons of Distinction who nowadays patronize no such Theatrical Disputes, be they ever so important.

I am, Sir,
Indifferent.

30 April, 1750:

To the Publishers of the Caledonian Mercury.
Being obliged the other Week, on a particular Occasion, to wait on several Ladies and Gentlemen in Edinburgh, I was greatly surprized at being informed by some who honour me with their Friendship, that it is firmly believed I sent a Paragraph to be put in a Paper some Time ago, concerning patronizing of Plays, and mine having none; I therefore take this publick Opportunity to declare solemnly, I never wrote, or caused to be printed, such a Paragraph; it would have been an ungrateful Return, as my Night was honour'd with so many. But I think it may be easily judged under that Masque of Friendship, this was only on Innuendo previous to Mr Indifferent's Answer to my Defence of Non-Performance one Night; and although the Town may have nothing to do with That - (as he says) yet I hope they will believe this that I have asserted, and that I am

humble Servant,

Their much obliged and most obedient

Sarah Hamilton.....

1 May, 1750:

To the Publishers of the Caledonian Mercury.
If Mrs Sarah Hamilton intends to oblige the Publick, methinks it ought not to be at her own Expence. I have seen her often on the Stage, and there found her intelligible; But a late printed Performance of hers did not a little stumble me. - 'Tis indeed wondrous strange, that she, who has past through so many Scenes in Life, cannot now, in the last Act, keep up to Character, and allow the Publick, if she deserve Applause, to thunder it in the Pit. But why torture a grave wise thinking Politician, and oblige him, instead of important News from Abroad, to read of a strange Story that befel a wonderful Actress that drank Tea with some of her female Friends? and alas! was disobliged because it was not sweet

Enough.

7 May, 1750:

Whereas Hen. Thomson, and an Actor of great Merit, have purchased of the Proprietors of the New Concert-Hall, all their Right, Title and Interest thereof, together with the Cloaths, Scenes, and every thing else thereunto belonging: They humbly beg leave to give this early and publick Notice, that they will open the said Hall the first Week in November next, with several new and approved good Actors, new Cloaths, Scenes and all other proper Decorations.- And as all Persons will be settled upon weekly Salaries, it may be depended on, that all the Performances will be exhibited with the utmost Decorum and Regularity.

(E.E.C.)

26 July, 1750:

... At the New Concert-Hall ... on Monday next, being the 30th of July ... will be given gratis, The Beggar's Opera. The Part of Polly to be perform'd by Mrs Storer, Captain Macheath by Mrs Hamilton, and the Part of Lucy to be perform'd by Mrs Lampe. With Entertainments of Dancing. (E.E.C.)
(Repeated on August 2, in Mercury only, for August 6)

24 September, 1750:

Whereas Hen. Thomson and Thomas Davie, have purchased of the Proprietors of the New Concert-Hall all their Right, Title, and Interest in the same, together with the Cloaths, Scenes and every thing else thereunto belonging, they humbly beg Leave to inform the Nobility and Gentry, etc. that having engaged several new Actors, Singers, Dancers, etc., they shall open the said Hall under their Direction on Monday the 29th of October, with a Concert of Musick: after which will be given gratis, The Beggar's Opera. The Part of Polly to be performed by Mrs Storer, and the Part of Lucy ... by Mrs Lampe. With several new Entertainments of Dancing. N.B. The Orchestra will be enlarged, and the Voice accompanied with a Harpsichord, on which Mr Lampe is to perform.

Thirty annual Tickets for the Pit and Boxes, and Twenty for the Gallery, will be delivered out for the Year ensuing; which are to be had at John's Coffee-house; Pit and Boxes at Two Guineas, and Gallery at one. The Managers engage that there shall be at least thirty Concerts exclusive of Benefits.

(This notice was repeated on Sept. 27; Oct. 4, 11, 22, 26)

30 October, 1750:

Extract of a Letter from Mr Storer to Mr Thomson.

Dublin, October the 15th, 1750.

Sir,-

I had the favour of both your obliging letters, but the pleasure I received from the contents of them, was very soon soured by the unlucky and most mortifying accident that possibly could have happened. Mrs Lampe has kept her bed these sixteen days in a high fever, one day given over, the next the greatest hopes of recovery, and so alternately for above a fortnight past.

As to setting out before her, the very thoughts of being left alone would absolutely kill her; nor could the entertainments be the least forwarded without Mr Lampe. We are doing all we can in this situation, we have engaged a man singer, he is an agreeable figure, and (except low) has a better voice than any man on the stage, Mr Lampe has a high opinion of his capacity; he is already perfect in the Moor of Moor-hall; and sings the songs with great spirit. I have secured all the musick of Romeo

and Juliet; Merchant of Venice; Tempest, etc. and have only this to say, that, as we are out of all manner of business, our inclination and interest both join to make us set out with utmost expedition. - I am, Sir, your most obedient Servant,

Charles Storer.

N.B. The Opening of the Concert-Hall, which was design'd on Wednesday next, the Managers are obliged to put off till the arrival of Mrs Storer and Mr Lampe, etc.

20 November, 1750:

Last Night Mrs Storer, the celebrated Singer, arrived here from Dublin, and is to perform tomorrow Night at the New Concert-Hall. (E.E.C.)

22 November, 1750:

At the New Concert-Hall, Tomorrow Evening ... will be given (gratis) a Tragedy called The Fair Penitent. The Part of Horatio to be perform'd by Mr Davies, Lothario by Mr Kennedy, Lavinia by Mrs Robertson, and the Part of Callista by Mrs Davies, being the first Time of her Appearance on the Stage; all the Characters new dressed.

To which will be added (gratis) a Ballad Opera, called Damon and Phillida. The Part of Phillida ... by Mrs Storer.

N.B. All the Performances at the New Concert-Hall will be constantly advertized in this Paper.

27 November, 1750:

At the Concert-Hall ... Tomorrow, being the 28th instant ... will be presented (gratis) a Tragedy, called Hamlet Prince of Denmark. The Part of Hamlet to be performed by Mr Davies, the Ghost by Mr Kennedy, the King by Mrs Hinde, Polonius by Mr Berry, Laertes by Mr Storer, Horatio by Mr Davenport, Guildenstern by Mr Waldegrave, the Gravediggers by Mr Robertson and Mr Barry; the Part of the Queen by Mrs Hinde; Ophelia by Mrs Storer; and Dancing by Madamosielle De Frene.

To which will be added (gratis) a Farce, called The Devil to pay ... The Part of Nell ... by Mrs Storer, Jobson by Mr Berry, Sir John Loverule by Mr Kennedy, and Lady Loverule by Mrs Berry ...

29 November, 1750:

At the Concert-Hall in the Canohgate, Tomorrow being the 30th instant, ... will be presented (gratis) a Comedy, called The Recruiting Officer. The Part of Captain Plume ... by Mr Kennedy, Justice Ballance by Mr Thomson, Worthy by Mr Davenport, Bullock by Mr Berry, Kite by Mr Hinde, Recruits by Mr Robertson and Mr Berry. The Part of Captain Brazen by Mr

1. Presumably this is a misprint for Mr Hinde.

2. Not otherwise mentioned. A Misprint for Berry?

Storer, Melinda by Mrs Hinde, Lucy by Mrs Berry, Sylvia by Mrs Robertson and the Part of Rase by Mrs Kennedy, being the first Time of her appearing on this Stage; Dancing by Mademoiselle De Frene.

To which will be added (gratis) a Farce, called Miss in her Teens ... The Part of Miss Biddy by Mrs Kennedy, Captain Loveit by Mr Hinde, Puff by Mr Robertson, Jasper by Mr Berry, the Part of Fribble by Mr Storer, and the Part of Captain Flash by Mr Davies ...

3 December, 1750:

At the Concert-Hall ... This Day being 3d of December, will be presented (gratis) a Tragedy, called Othello Moor of Venice. The Part of Othello ... by Mr Davies, Iago by Mr Kennedy, Brabantio by Mr Hinde, Cassio by Mr Storer, Lodovico by Mr Davenport, Montano by Mr Waldegrave, Gratiano by Mr Berry, the Part of Roderigo by Mr Robertson, Emilia by Mrs Hinde, and the Part of Desdemona ... by Mrs Davies; Dancing by Mademoiselle De Frene.

To which will be added (gratis) a Farce, called Flora ... The Part of Hob by Mr Berry, Friendly by Mr Kennedy, Sir Thomas Testy by Mr Hinde, Dick by Mr Robertson, Betty by Mrs Hinde and the Part of Flora by Mrs Robertson. To begin precisely at Six o'Clock ...

4 December, 1750:

At the Concert-Hall ... To-morrow being the 5th of December will be presented (gratis) a Comedy, called The Conscious Lovers. The Part of Indiano to be performed by Mr Davies, Sir John Bevil by Mr Thomson, Sealand by Mr Hinde, Cymberton by Mr Davenport, Tom by Mr Storer, Humphrey by Mr Berry, Daniel by Mr Robertson, the Part of Myrtle by Mr Kennedy, ... Bevil junior... by Mr Davies; Lucinda by Mrs Robertson, Mrs Sealand by Mrs Hinde, Isabella by Mrs Davenport and the Part of Phillis by Mrs Kennedy; Dancing by Mademoiselle De Frene.

To which ... will be added (gratis) a Farce, called Miss in her Teens ... The Part of Captain Flash by Mr Davies, Fribble by Mrs Storer, Puff by Mr Robertson, Captain Loveit by Mr Hinde, Jasper by Mr Berry, Aunt by Mrs Berry, Tag by Mrs Hinde, and the Part of Miss Biddy by Mrs Kennedy

6 December, 1750:

At the Concert-Hall ... To-morrow being the 7th of December, will be presented (gratis) a Tragedy, called Jane Shore. The Part of Lord Hastings ... by Mr Davies, Gloster by Mr Storer, Belmour by Mr Davenport, Ratcliff by Mr Berry, Catesby by Mr Waldegrave, the Part of Dumont by Mr Kennedy, ...

Alicia by Mrs Hinde, ... Jane Shore by Mrs Hamilton.

To which will be added (gratis) a Pantomime Entertainment, called Merlin ... Harlequin ... by Mr Salmon, Queen Elizabeth by Mrs Brown, Minerva by Mademoiselle De Frene, British Druid by Mr Kennedy, Nurse by Mrs Hinde; the Character of Pierrot by Mr Berry, 'Squire Gawky by Mr Robertson, Old Man by Mr Thomson, Old Woman by Mrs Hinde; 1st Countryman by Mr Kennedy, 2d Countryman by Mr Waldegrave; 1st Countrywoman by Mrs Kennedy, 2d Countrywoman by Mrs Robertson; Bawd by Mr Thomson, Cupid by Miss Este; Drawer by Mr Davenport, Hymen by Mr Hinde, Constable by Mr Storer, Dwarf by Miss Este, Colombine ... by Mrs Davenport. - To conclude with the Marriage of Harlequin and Colombine in the Temple of Hymen.

'Tis humbly hoped that no Gentlemen will continue behind the Scenes during the Performance of the Pantomime, there being no Possibility of performing it, if the Entrances are not entirely clear ...

11 December, 1750:

At the Concert-Hall ... To-morrow being the 12th of December, will be presented (gratis) a Comedy called The Recruiting Officer. The Part of Captain Plume ... (as in notice for November 29)

To which will be added (gratis) a Ballad Opera, called The Devil to pay ... The Part of Sir John Loverule by Mr Gorry, being the first Time of his appearing on the Stage, in which Character will be introduced the Early Horn; Jobson by Mr Berry, Lady Loverule by Mrs Hamilton, and the Part of Nell by Mrs Hinde..

13 December, 1750:

At the Concert-Hall ... To-morrow being the 14th of December, will be presented (gratis) The Tragical History of Richard III ... The Part of King Richard ... by Mr Davies, being the first Time of his appearing in that Character, King Henry by Mr Storer, ... Edward V by Mrs Davies, Duke of York by Miss Este, the Earl of Richmond by Mr Davenport, the Duke of Buckingham by Mr Kennedy, and Queen Elizabeth by Mrs Hamilton.

To which will be added (gratis) a Pantomime Entertainment in Grotesque Characters, called Merlin ... Harlequin ... by Mr Salmon, Pierrot by Mr Berry, Colombine ... by Mrs Davenport, and ... Queen Elizabeth by Mrs Davies.

18 December, 1750:

At the Concert-Hall ... To-morrow being the 19th of December, will be presented (gratis) a Tragedy, called The Orphan ... The Part of Chamont ... by Mr Davies, Acasto by Mr Hinde, Polydore by Mr Kennedy, the Chaplain by Mr Robertson, and the Part of Castalio by Mr Storer; Serina by Mrs Kennedy,

Florella by Mrs Hinde, and the Part of the Orphan by Mrs Hamilton; Dancing by Mademoiselle De Frene.

To which will be added (gratis) a Pantomime Entertainment, called The Hussar ... with an additional (humorous) Scene of the Petit Maitre and his Men on Horseback. The Character of Harlequin by Mr Salmon, Hussar by Mr Thomson, the Petit Maitre by Mr Storer, the Petit Maitre's Man by Mr Davenport, Conjurer by Mr Hinde, Pierot by Mr Berry, and the Character of Colombine by Mrs Davenport. To conclude with a Dance by the Characters of the Pantomime

20 December, 1750:

At the Concert-Hall ... To-morrow being the 21st of December, will be presented (gratis) a Tragedy, called King Richard III ... The Part of King Richard ... by Mr Ricard, and King Henry VI by Mr Hopkins, being the first Time of their appearing on any Stage; Stanly by Mr Hinde, Ratcliff by Mr Berry, Catesby by Mr Robertson; the Part of King Edward V by Mrs Davies, Duke of York by Miss Este, Lord Mayor by Mr Thomson, Earl of Richmond by Mr Davenport, Duke of Buckingham by Mr Kennedy, the Part of Lady Anne by Mrs Robertson, Dutchess of York by Mrs Hinde, and the Part of Queen Elizabeth by Mrs Hamilton. With Entertainments of Dancing at the End of the 2d and 4th Acts, viz the Louvre and Minuet, and a Dutch Dance, by Mademoiselle De Frene and Mrs Davenport.

To which will be added (gratis) a Pantomime Entertainment, called The Hussar ... (as in the notice of December 18)

On Wednesday next will be performed the Beggars Opera. The Part of Polly by Mrs Storer, Macheath by Mr Corry, and the Part of Lucy by Mrs Lampe.

N.B. The Orchestra is to be enlarged, and the Voices will be accompanied with a Harpsichord, to be performed by Mr Lampe.

24 December, 1750:

We hear that Mrs Storer and Mrs Lampe are now fully recovered, and that the Proprietors of the New Concert-Hall are making great Preparation for entertaining the Town, particularly with the Mask of Comus ... , the celebrated Play of Macheath ... , the Dragon of Wantly, the Dragoness, Tom Thumb, and many other musical Entertainments, which are now in Rehearsal, and will be exhibited in the Month of January next.

27 December, 1750:

At the Concert-Hall ... Tomorrow being the 28th of December, will be presented (gratis) The Beggars Opera. The Part of Captain Macheath ... by Mr Corry, Peachum by Mr Storer, Lockit by Mr Hinde, Filch by Mr Robertson, Mat o' the Mint by Mr Kennedy, Robin of Bagshot by Mr Davenport, the Part of Polly ... by Mrs Storer, Mrs Peachum by Mrs Hinde, Jenny Diver by Mrs Salmon, Mrs Slammerkin by Mrs Kennedy, Mrs Coaxer by Mrs Daven-

port, Dolly Trull by Mademoiselle De Frene, and the Part of Lucy ... by Mrs Lampe. To conclude with a Dance by the Characters of the Play.

1 January, 1751:

At the New Concert-Hall, Tomorrow being the 2d of January ... will be given (gratis) a Tragedy called Macbeth King of Scotland. The Part of Macbeth by Mr Davies. With Songs, Dances and all other Decorations proper to the Play; all the original Musick composed by the late famous Mr Henry Purcell, which was never performed here. The Vocal Part ... by Mr Lampe, Mrs Storer and others. The whole to be conducted by Mr Lampe. All the Characters new dress'd.

3 January, 1751:

(Notice for January 1 repeated, substituting "4th" for "2d", plus...)

To which will be added (gratis) The Devil to pay ... The Part of Nell to be perform'd by Mrs Storer.

7 January, 1751:

We hear that the celebrated Masque of Comus ... which has been for a considerable Time preparing to be exhibited at the New Concert-Hall, is to be performed there this present Evening. The Musick was composed by the ingenious Mr Arne, and is to be conducted by Mr Lampe. The Vocal Part to be performed by Mrs Storer, Mrs Lampe, Mr Corry and others. All the Dresses are entirely new, and the Paintings done by the greatest Master in Edinburgh.

8 January, 1751:

At the Concert-Hall ... on Wednesday being the 9th of January ... will be presented (gratis) a Tragedy, called The Fair Penitent. The Part of Horatio ... by Mr Davies, Sciolto by Mr Hinde, Altamont by Mr Davenport, Rosano by Mr Waldegrave, Lothario by Mr Kennedy, Lavinia by Mrs Robertson, Lucilla by Mrs Kennedy, and the Part of Calista by Mrs Davies ... John Hain's Humorous Epilogue will be spoke by Mr Robertson riding on an Ass. To which will be added (gratis) a Ballad Opera, called The Honest Yorkshireman. The Part of Gaylove by Mr Corry, Muckworm by Mr Hinde, Sapskul by Mr Storer, Slango by Mr Robertson, Blunder by Mr Berry, Arabella by Mrs Storer, and the Part of Cornbrush by Mrs Lampe. With all the original Songs.

10 January, 1751:

Last Monday Night the Mask of Comus ... was

performed at the New Concert-Hall, to a most Polite and numerous Audience. - The Sublimity of the Poet;- The Harmony and Judgment of those celebrated Singers, Mrs Lampe and Mrs Storer;- the Band of Musick conducted and directed by Mr Lampe; - the Decorations of the Theatre; the Elegance of the Habits and Scenery, met with the justest and greatest Applause of any Thing ever exhibited on this Stage.

It was requested again for Yesterday, but is deferred (as we hear) in order to make several additional Decorations, particularly in Comus's Court.

... at the Concert-Hall ... To-morrow being Friday the 11th instant ... will be presented (gratis), The Beggars Opera. The Part of Captain Macheath ... by Mr Corry, Peachum by Mr Storer, Lockit by Mr Hinde, Filch by Mr Robertson, Mat o' the Mint by Mr Kennedy, Robin of Bagshot by Mr Davenport, Ben Budge by Mr Waldegrave; the Part of Polly by Mrs Storer, Mrs Peachum by Mrs Hinde, Jenny Diver by Mrs Salmon, Mrs Slammerkin by Mrs Kennedy, Mrs Coaxter by Mrs Davenport, Dolly Trull by Mademoiselle de Frene, and Lucy by Mrs Lampe.

To which will be added (gratis) a Pantomime Entertainment, called The Hussar ... with an additional (humorous) Scene of the Petit Maitre and his Man on Horseback. The Character of Harlequin by Mr Salmon, Hussar by Mr Thomson, the Petit Maitre by Mr Storer, Petit Maitre's Man by Mr Davenport, Conjuror by Mr Hinde, Pierot by Mr Berry, and Colombine by Mrs Davenport. To conclude with a Dance by the Characters of the Pantomime.

14 January, 1751:

At the Concert-Hall ... This present Evening, being the 14th instant ... will be presented (gratis) a Mask called Comus ... The Part of Comus ... by Mr Davies, Elder Brother by Mr Ricard, Younger Brother by Mr Davenport, Second Spirit by Mrs Kennedy, the Part of the Attendant Spirit by Mr Storer, the Part of the Lady by Mrs Davies, the First Bacchanal by Mr Corry, the Part of Euphrosine with the Songs in Character, ... by Mrs Lampe, and the Part of Sabrina ... by Mrs Storer. The Bacchanals by Mr Hinde, Mr Berry, Mr Hopkins, Mrs Hinde, and Mrs Salmon. The whole to be conducted by Mr Lampe. With a new Dance by Mademoiselle de Frene and Mrs Davenport. The Original Prologue to be spoke by Mr Davies, and the original Epilogue, in the Character of Euphrosine, by Mrs Lampe. All the Characters will be entirely new dress'd and the Paintings done by the greatest Master in Edinburgh.

15 January, 1751:

For the Benefit of Mr Thomson, at the Concert-Hall ... To-morrow being the 16th instant ... will be presented (gratis) a Comedy, called The Suspicious Husband. The Part of Ranger ... by Mr Davies, Mr Strickland by Mr Hinde, Frankly by Mr Kennedy, Jack Meggot by Mr Storer, Bellamy by Mr Davenport,

Tester by Mr Robertson; the Part of Clarinda ... by Mrs Hamilton. Mrs Strickland by Mrs Robertson, Jacintha by Mrs Davenport, Millener by Mrs Kennedy, Lucetta by Mrs Hinde, Landlady by Mrs Salmon, With Entertainments of Singing and Dancing, viz. End of 1st Act, a Tamborine by Mademoiselle de Frene; 2d Act, Ellen a Roon by Mrs Storer; 3d Act, Farewell to my Gracey, a favourite Song, to the Tune of Lochaber no more, by Mrs Lampe; 4th Act, a Dialogue between Mrs Lampe and Mrs Storer, called Johnny and Jenny. And at the End of the Play, the Louvre and a Minuet, by Mademoiselle de Frene (in Mens Cloaths) and Mrs Davenport.

To which will be added (gratis) a Ballad Opera, called the Honest Yorkshireman (details as in the notice of 8 Jan.)

17 January, 1751:

Never acted here before. At the Concert-Hall ... To-morrow being the 18th instant ... will be presented (gratis) a Tragedy, called Romeo and Juliet ... The Part of Romeo ... by Mr Davies, Mercutio by Mr Ricard, Benvolio by Mr Kennedy, Tybalt by Mr Davenport, Escalus by Mr Hopkins, Old Capulet by Mr Berry, Paris by Mr Corry, Fryar Laurence by Mr Hinde, the starved Apothecary by Mr Robertson; the Part of Capulet by Mr Storer, Lady Capulet by Mrs Hinde; the Part of the Nurse by Mrs Davenport, and the Part of Juliet ... by Mrs Davies. With the Funeral Procession of Juliet to the Monument of the Capulets, attended with solemn Musick; the Vocal Parts ... by Mrs Storer and Mrs Lampe; and a new Scene of a Monument, painted by the greatest Master in Edinburgh. To which ... will be added (gratis) a Farce, called Miss in her Teens ...

22 January, 1751:

We hear that on Friday last, the Play of Romeo and Juliet was acted at the Concert-Hall with the general Approbation of the Audience. The Musick was very solemn, and had a proper Effect. The last Scene between Romeo and Juliet was extremely affecting, and drew Tears from the greatest Part of the Company.

28 January, 1751:

... for the Benefit of Mrs Lampe, at the Concert-Hall ... this Evening, being the 28th instant ... will be presented (gratis) a Comedy, called The Funeral ... The Part of Complay ... by Mr Kennedy, Lord Brumpton by Mr Hopkins, Sable by Mr Storer, Trusty by Mr Hinde, Cabinet by Mr Ricard, Counsellor Puzzle by Mr Berry, Bumpkin by Mr Waldegrave; the Part of Trim by Mr Robertson, and the Part of Lord Hardy ... by Mr Davies; the Part of Lady Brumpton by Mrs Hinde, Lady Sharlotte by Mrs Davies, Lady Harriet by Mrs Robertson,

Tattlelaid by Mrs Kennedy, Mademoiselle d'Epingle by Mrs Davenport, and Mrs Fardingale by Mrs Berry. With Entertainments of Singing, viz.

Act 1st. Wisdom's cool Delight, a Cantata by Mrs Storer.

Act 2d. A Cantata called Elysium by Mrs Lampe.

Act 3d. Ellin Oroon by Mrs Storer.

Act 4th Go, Rose, my Cloe's Bosom grace, by Mrs Lampe.

Act 5th. A Duet, by Mrs Lampe and Mrs Storer.

To which will be added (gratis) a Farce, called The Honest Yorkshireman. The Part of Arabella ... by Mrs Storer, and the Part of Combrush by Mrs Lampe.

29 January, 1751:

At the Concert-Hall ... This present Evening, being the 29th instant ... will be presented (gratis), a Tragedy, called Romeo and Juliet ... The Part of Romeo (Cast as on 17 Jan.) ... To which will be added (gratis) a Ballad Opera, called Damon and Phillida .. The Part of Phillida to be performed by Mrs Storer.

31 January, 1751:

... At the Concert-Hall ... Tomorrow being the 1st of February, ... will be presented (gratis) A Mask called Comus, being the last Time of performing it this Season.

4 February, 1751:

... For the Benefit of Mr Davies, At the Concert-Hall ... this present Evening, being the 4th of February ... will be presented (gratis) a Play, called Richard the III.

5 February, 1751:

At the Concert-Hall ... Tomorrow being the 6th of February, ... will be presented (gratis) a Tragedy called Jane Shore. The Part of Lord Hastings ... by Mr Davies, and Jane Shore by Mrs Hamilton. To which will be added (gratis), The Dragon of Wantly, a Burlesque Opera; the Musick composed by Mr Lampe. The Part of the Moor of Moorhall ... by Mr Corry, Gaffer Gubbin by Mr Hinde; the Part of Marjory by Mrs Lampe, who perform'd it originally 78 Nights successively in London; the Part of Mauxalinda by Mrs Storer, and the Dragon by Signor Furioso Beriyni. With new Dresses, and all other Decorations proper to the Opera.

N.B. No Money will be taken under full Price during the whole Performance.

7 February, 1751:

... At the Concert-Hall ... Tomorrow being the 8th of February ... will be presented (gratis), The Beggars Opera. The Part of Captain Macheath ... by Mr Corry, Polly by Mrs Storer, and Lucy by Mrs Lampe. To which will be added (gratis) a Farce, called Miss in her Teens ... The Part of Miss Biddy by Mrs Kennedy, and the Part of Captain Flash by Mr Davies.

14 February, 1751:

At the Concert-Hall ... Tomorrow being the 15th of February ... will be presented (gratis) a Comedy, called The Conscious Lovers. After which will be added (gratis), The Dragon of Wantly, a Burlesque Opera.

21 February, 1751:

... For the Benefit of Mr Storer, At the Concert-Hall ... on Wednesday next, being the 27th of February ... will be presented (gratis), a Play, called The Merchant of Venice ... The Part of the Merchant ... by Mr Davies, Shylock ... by Mr Storer, Portia by Mrs Storer, and the Part of Jessica (with the Songs in Character) by Mrs Lampe; End of Act 4th a Solo of Mr Duburgh's by Mr Reynolds. To which will be added (gratis) a Burlesque Opera, called the Dragon of Wantly; ... The Part of the Moor of Moorhall ... by Mr Corry; Gaffer Gubbin by Mr Hinde; the Part of Marjory by Mrs Lampe, Mauxalinda by Mrs Storer, and the Dragon by Signor Furioso Beriyni. (E.E.C.)

26 February, 1751:

To the Publick.

As it has been reported greatly to my Prejudice, that from a vain Desire to play all the principal Characters in Tragedy, I did not press Mr Lacey to come to Edinburgh- I beg Leave to acquaint the Publick, that when Mr Thomson did me the Favour of a Visit at Newcastle, where we settled everything (as I then thought) with regard to our future Partnership, it was the Opinion of us both, that none would more contribute to our grand Design of entertaining the Publick, and consequently of promoting our Interest, than Mr Lacey and Mr Philips: Upon which I wrote to them in the most pressing Terms, making 'em such Offers as Mr Thomson had approved of. Mr Lacey did not think proper to return an Answer, tho' his annual Income, had he accepted our Invitation, could not (as the Scheme was then laid down) amount to less than 170 or 180 £. Mr Philips, after a Month's Silence, return'd for Answer, That he could not then determine what to do; that he had seen Mr Lacey, but that he imagined he would succeed Mr King at Drury Lane, who was then engaged to the Dublin Theatre.

Mr Philips, after giving us Hopes that he would accept our Invitation, at last inform'd us he was engaged in a more profitable Way of Life. Some time after this we entred into an Agreement with the younger Mr Giffard, then in Ireland, who we were inform'd was a very good Actor both in Tragedy and Comedy.- After solemn Promises to join us at the Beginning of the Season, he at last thought proper to disappoint us.

The Publick has now the true Reason why all the principal Characters in Tragedy fell to my Lot. I am neither vain nor mad enough to think myself equal to so arduous a Task, and nothing but sad Necessity should have imposed so heavy a Burden upon me. I am conscious the kind Reception given to my acting several principal Characters, especially Richard and MacBeth, was more owing to the Indulgence of the Audience (who were willing to accept my best Endeavours to please) than to the Merit of the Performance. The Actor who is so fortunate as to have it in his Power to choose a few Characters adapted to his Abilities, stands a fairer Chance to gain the Approbation of the Publick, nay, and of passing for a considerable Performer, than he who is obliged constantly to act a great Variety of Parts, several of which he is by no means qualified for. I have great Obligations to the Publick for the many Favours conferr'd on me, and shall ever to the utmost of my Power shew my Gratitude for them; But beg, whenever they see me on the Stage in an improper Character, they would attribute it not to Vanity or Ambition, but to the real Cause, Necessity.

Thomas Davies.

... For the Benefit of Mr Ricard, At the Concert-Hall ... on Thursday next being the 28th of February ... will be presented (gratis) a Tragedy, called Othello Moor of Venice. The Part of Othello ... by Mr Ricard, being the first Time of his appearing in that Character; Iago by Mr Kennedy, Cassio by Mr Storer, Roderigo by Mr Robertson; and the Part of Desdemona ... by Mrs Davies. Act the 1st, A Song by Mr Corry. Act the 3d, the Cuckoo Concerto of Vivaldi ... by Mr Reynolds. To which will be added (gratis) a burlesque Opera, called the Dragon of Wantly; the Musick composed by Mr Lampe.

28 February, 1751:

Not acted these three Years ... For the Benefit of Mrs Davies, At the Concert-Hall ... on Monday next being the 4th of March ... will be presented (gratis) a Tragedy, called The History of King Lear and his Three Daughters ... The Part of King Lear ... by Mr Davies, being the first Time of his appearing in that Character; and the Part of Cordelia to be perform'd by Mrs Davies. To which will be added (gratis) a Burlesque Opera, called the Dragon of Wantly; the Music composed by Mr Lampe.

5 March, 1751:

We hear that the Tragedy of King John ... is now in Rehearsal at the New Concert-Hall, and will be exhibited some Day next Week.

..... For the Benefit of Mr Corry, at the Concert-Hall ... on Wednesday next being the 6th of March ... will be presented (gratis) The Beggar's Opera, being the last Time of performing it this Season. The Part of Captain Macheath ... by Mr Corry, the Part of Polly ... by Mrs Storer, and the Part of Lucy ... by Mrs Lampe. To which ... will be added (gratis) a Ballad Opera, called A Cure for a Scold, taken from Shakespeare's taming the Shrew. The Part of Margaret ... by Mrs Lampe.

11 March, 1751:

For the Benefit of Mr Lampe, at the Concert-Hall ... on Wednesday next being the 13th of March ... will be presented (gratis) a Tragedy (never acted here) called The Life and Death of King John ... The Part of King John ... by Mr Davies, King of France by Mr Ricard, Hubert by Mr Storer; the Part of the Bastard by Mr Kennedy, the Part of Constance by Mrs Hamilton, and the Part of Prince Arthur ... by Mrs Lampe; concluding with a Dead March in Procession, and a Dirge on the military Exploits of King John. First Chorister by Mrs Storer. The Musick composed by Mr Lampe. To which will be added (gratis) the Opera of Operas, called Tom Thumb the Great; the Musick composed by Mr Lampe. The Part of King Arthur ... by Mr Corry, Princess Huncamunca by Mrs Davies; the Part of Queen Dollalolla ... by Mrs Storer, Glumdalca ... by Mr Thomson, and the Part of Tom Thumb ... by Mrs Lampe.
(E.E.C.)

12 March, 1751:

To the Reader.

Plays I am fond of, and Actors, when they do Justice to an Author, ought to be applauded; and then both the Publick and Players are pleased. Wherein pray is that same Publick more interested? What avails it, who is a Barry, who is a Garrick, who is a Davies, or even who is a Theatricus! Only that this very Publick must be under the sad Necessity, by long-printed Libels, to believe what none can comprehend: Or if they could - what Concern has you or I in this unintelligible Dispute address'd to the

Publick.

18 March, 1751:

For the Benefit of Mr Macdougall, at the New Concert-Hall ... on Tuesday 26th March, will be performed the

celebrated Mask of Acis and Galatea, Set to Musick by Mr Handel. The Vocal Part by Mrs Lampe and Mrs Storer, and others, and the Instrumental Part by the best Masters. To begin precisely at Six o'Clock ... (E.E.C.)

19 March, 1751:

... for the Benefit of Mademoiselle De Frene, At the Concert-Hall ... on Wednesday next being the 20th of March ... will be presented (gratis) a Play, called The Merchant of Venice.. The Part of the Merchant ... by Mr Davies, Shylock by Mr Storer. Portia by Mrs Storer, and the Part of Jessica (with the Songs in Character) ... by Mrs Lampe. To which will be added (gratis), the Opera of Operas, called Tom Thumb the Great (details as in March 11) ... 'Tis humbly hoped, as Mademoiselle De Frene has been confined by Sickness to her Chamber these nine Weeks past, the Ladies and Gentlemen will excuse her personal Attendance ... (Positively the last Time of Acting it this Season) For the Benefit of Mrs Robertson, On Friday next, the 22d of this instant March, will be perform'd (at the Concert-Hall ...) the celebrated Masque of Comus. The Part of Comus by Mr Davies, the Part of the Lady by Mrs Davies, the Part of Euphrosine by Mrs Lampe, and the Part of Sabrina by Mrs Storer. To which ... will be added a Farce, not acted here this Season, called The Lying Valet. The Part of the Lying Valet by Mr Robertson, and the Part of Kitty Pry by Mrs Robertson ... (E.E.C.)

25 March, 1751:

The many Obligations that Mr Thomson has received from the Nobility, Gentry and others of this City, calls on him to return them his most humble Thanks; and as he will embrace every Opportunity to shew his most grateful Sense thereof, he gives a Concert of Vocal and Instrumental Musick in the New Concert-Hall ... for the Benefit of the City's Publick Walks in Hope-Park on Monday the 8th of April. After which is to be given gratis, The Merchant of Venice. To which will be added, The Dragon of Wantly. The Part of the Merchant by Mr Davies, Portia by Mrs Storer, Jessica by Mrs Lampe, and the Part of Shylock the Jew by Mr Storer.... (repeated on 1 April)

2 April, 1751:

The Concert of Musick advertized in our last, to be held in the New Concert-Hall ... for the Benefit of the City's publick Walks in Hope-Park, on Monday the 8th current, was insert thro' Mistake, and is put off sine die.

16 April, 1751:

... for the Benefit of Mrs Kennedy, At the Concert-Hall ... on Wednesday next being the 17th of April ... will be presented (gratis), the last New Tragedy, called The Roman Father. The Part of the Roman Father ... by Mr Davies, Valerius by Mr Ricard, Tullus Hostilius by Mr Hinde, and Publius Horatius by Mr Kennedy: the Part of Valeria ... by Mrs Robertson, and Horatia by Mrs Davies. To which will be added ,,, a Farce, called A Cure for a Scold. The Part of Margaret ... by Mrs Lampe and the Part of Manly ... by Mr Kennedy.

18 April, 1751:

Not acted here these three Years, for the Benefit of Mr Hopkins, At the Concert-Hall ... on Friday next, being the 19th of April ... will be presented (gratis). a Tragedy, called Venice preserv'd ... The Part of Pierre ... by Mr Davies, Priuli by Mr Hopkins, Renault by Mr Hinde, Bedamar by Mr Davenport, Duke by Mr Ricard, Spinosa by Mr Salmon, Elliot by Mr Berry; the Part of Jaffier ... by Mr Kennedy, being the first Time of his appearing in that Character, and the Part of Belvidera ... by Mrs Hamilton. Act the 3d, A Solo on the Violin by Mr Reynolds. To which will be added (gratis) the Opera of Operas, called Tom Thumb the Great ...

29 April, 1751:

... for the Benefit of Mr and Mrs Davies, being the last Time of performing this Season. At the Concert-Hall ... this Night being the 29th of April ... will be presented (gratis) a Tragedy, called The Roman Father (Details of cast as in 16 April) ... To which will be added (gratis) a Farce, called The Virgin Unmask'd. The Part of Miss Lucy by Mrs Davies, Blister ... by Mr Berry, Coupee ... by Mr Salmon, and the Part of Quaver by Mr Kennedy.
N.B. As Mr Davies has been greatly favour'd in his own and his Wife's Benefit, he would not have presum'd to give the Publick this additional Trouble, but that, as he was obliged to pay a Sum of Money he had jointly engaged for with Mr Thomson (during his Partnership with him) he was willing to take this Opportunity of repaying himself, without distressing Mr Thomson.
(E.E.C.)

3 June, 1751:

Proposals for publishing by Subscription - The Beauties of Shakespear: a collection of Passages ... by Thomas Davies.
(E.E.C.)

18 June, 1751:

That whereas there was intimate, in April last, a Concert of Musick, to be held in the New Concert-Hall in the Canongate, for the Benefit of the Public Walks in Hope-Park; and the same being delayed upon account of the lamentable and unfortunate Death of the Prince of Wales; These are therefore to acquaint the Publick, that the said Concert is to be performed upon Friday the 28th of June current at the usual Hour and Place aforesaid, when the Tickets delivered out in April will be taken in. (E.E.C.)

29 July, 1751:

Last Thursday, after a ten Days Illness, died, greatly regreted by all his Acquaintance, Mr John Frederick Lampe, in the 49th year of his Age; the Author of many excellent musical Compositions.- His Love of Harmony diffused itself through the several Branches of his Life.- He was a most tender Husband and loving Father, a faithful Friend, a peaceable and facetious Companion, and beneficent to all. (E.E.C.)

5 August, 1751:

As all Lovers of Musick cannot but be sensible of the great Loss they sustain in the Death of Mr Lampe, they have now an Opportunity of shewing the Regard they owe his Memory, by coming to a Concert of Musick on Wednesday next at the Concert-Hall, for the Benefit of his Widow and Child.- After which will be presented (gratis), a Tragedy, called, The Distrest Mother; And a Pantomime Entertainment, called, Harlequin Carrier; or, The Farmer Unmask'd. N.B. Mrs Lampe has got a choice Collection of Songs, call'd The Ladies Amusement - to dispose of; each Book containing 14 Songs, Ballads, etc.- With Symphonies and Thorough Bass - (Price 2s. 6d. each Book). The Musick compos'd by John Frederick Lampe. (E.E.C.)

20 August, 1751:

2
That Evening Mr Smythe, a Comedian belonging to the New Concert-Hall in the Canongate, was taken up in the Hall, and carried Prisoner to the Castle, as having deserted about six Years ago from Hopton's Regiment, then at Gibraltar, now in Ireland ...
... For the Benefit of Mr Davies, On Friday the 23d instant

1. The "Courant" says "the 48th year of his Age".

2. Presumably 19 Aug. This paragraph is also in the "Glasgow Courant" Aug. 19 - 26, 1751.

will be given (gratis) a Tragedy, called Hamlet. The Part of Hamlet ... by Mr Davies, the Ghost by Mr Storer, and the Part of Ophelia by Mrs Davies. To which will be added Miss in her Teens. The Part of Fribble to be attempted after the Manner of Mr Garrick, by Mr Davies; and the Part of Miss Biddy by Mrs Davies. Being positively the last Time of performing till the Winter.

22 August, 1751:

Being positively the last Time of playing till the Winter ... for the Benefit of Mr Davies, At the Concert-Hall ... on Monday next, being the 26th instant ... will be presented (gratis) a Tragedy, called Julius Caesar, ... The Part of Brutus ... by Mr Davies, Cassius by Mr Hinde, Julius Caesar by Mr White, and the Part of Mark Antony by Mr Storer, Calpurnia by Mrs Hinde, and the Part of Portia by Mrs Davies. To which will be added (gratis) a Farce, called Miss in her Teens. The Part of Fribble ... by Mr Davies; and the Part of Miss Biddy ... by Mrs Davies. To begin precisely at Seven o'Clock.

(This advertisement was repeated on 26 August)

28 October, 1751:

At the New Concert-Hall ... To-morrow being Tuesday the 29th of October instant, will be exhibited several curious Performances, by the celebrated Company who had the Honour to perform before the Royal Family at the Theatre Royal, Covent Garden, with Universal Applause, consisting of Rope-Dancing and Tumbling, Singing and Dancing, by Mr and Mrs Vandersluys, and others; several surprizing Equilibriums on the small slack Rope by Mr Barbarouse, after the Manner of the Grand Turk. The Doors will be opened by Four, and to begin precisely at Six o'Clock. Prices, Pit and Boxes 2s. Gallery 1s.. N.B. Gentlemen will have Subscription Tickets at Mr Haubois's in Don's Close, Price two Guineas each for three Months.
(E.E.C.)

21 November, 1751:

At the New Concert-Hall on Monday next, being the 25th of this instant November ... will be given gratis a Tragedy, called King Richard the Third ... The Part of King Richard by Mr Dale, being the first Time of his Appearance on this Stage; and the Queen by Mrs Hamilton. With a Farce, and Entertainment of Singing and Dancing, as will be expressed in the Bill of the Day. Annual Tickets for the Year ensuing are to be had at Balfour's Coffee-house at a Guinea and a half each. Gallery 18s.
N.B. Mr Thomson engages there shall be at least twenty-five gratis Plays, exclusive of Benefits.

25 November, 1751:

As Mr Davies is engaged for this Season at the Dublin Theatre, he cannot possibly fulfil his Engagement with his Subscribers, by publishing his Book of the Beauties of Shakespeare on the 1st of January next, according to Promise; But if his Health permits, he proposes to have it ready to deliver to his Subscribers by the 1st of November 1752.

27 January, 1752:

On Thursday Night a Child about four Years old, belonging to a Play Actor in the Canongate, was put to bed by the Servant Maid, and left alone in the House asleep, while she in the mean Time went to light her Master and Mistress Home, who were supping in a private House; but the Child awaking, was so affrighted that she leaped over a Window to the Street, and died in a few Minutes thereafter.

13 February, 1752:

The Town being previously engaged this Evening to several Diversions - Mrs Davenport ... has postponed her Benefit to another Day, - of which publick Notice will be given in the News Papers. - And she humbly hopes, that those Ladies and Gentlemen, who are already possessors of Tickets will be so good as to make use of them that Day.

20 February, 1752:

Mr Dominique, in Return for the many favours he has received from the Ladies and Gentlemen in Edinburgh, gives his Performances gratis, for the Benefit of the Charity-Workhouse, at the New Concert-Hall ... on Wednesday the 26th instant.

24 February, 1752:

For the Benefit of the Charity Workhouse in Edinburgh, At the New Concert-Hall, on Wednesday next the 26th of February instant, will be exhibited the usual curious Performances by the celebrated Company of Rope-Dancers and Tumblers, Monsieur Dominique, Mrs Garman and others; particularly Mr Dominique will dance on the Stiff-Rope with two Men tied to his legs: With several new Equilibriums on the Table and Chair by Mr Francisco, and curious Balances on the Slack-Wire. Likewise Mr Dominique will fly over the large Horse, with a Man upon it. With several new Performances not mentioned in the Bills. To conclude with the last new Pantomime

Entertainment, called, The Restoration of Harlequin; or, The Noble Venetian. Several new surprizing Fire-Works ...

2 March, 1752:

... for the Benefit of the Royal Infirmary, At the Concert-Hall ... on Wednesday next being the 4th of March ... will be presented (gratis) a Tragedy called Cato. The Part of Cato by Mr Hinde, Sempronius by Mr Daly, Juba by Mr Davenport, and Syphax by Mr Smyth; the Part of Marcia by Mrs Hamilton, and Lucia by Mrs Hinde. The original Prologue to be spoke by Mr Hinde. With several Entertainments of Singing and Dancing. To which will be added (gratis) a Farce, called Miss in her Teens ...

14 April, 1752:

For the Benefit of a Gentleman in Distress, at the Concert-Hall ... on Friday next being the 17th of April ... will be presented (gratis) a Scots Pastoral Comedy, called The Gentle Shepherd ... The Parts to be attempted by a Company of Gentlemen for their Diversion. To begin at Six o'Clock. None will be admitted behind the Scenes during the Performance, as the young Gentlemen are unacquainted with the Stage ...

20 April, 1752:

That Evening a Pastoral Comedy, called The Gentle Shepherd, was acted at the Concert-Hall ... by a Company of Young Gentlemen, with great Applause.

23 April, 1752:

... for the Benefit of a Family in Distress, at the Concert-Hall ... To-morrow, being Friday the 24th April ... will be presented (gratis) a Scots Pastoral Comedy, called The Gentle Shepherd ... The Parts by the same Company of Gentlemen who perform'd it on Friday last (for their Diversion). The whole to be conducted by Mr Salmon. To begin at Seven o'Clock. None will be admitted behind the Scenes during the Performance, as the young Gentlemen are unacquainted with the Stage ...

7 May, 1752:

... for the Benefit of two Families in the utmost Distress ... on Tuesday next, being the 12th of May ... will be performed ... The Gentle Shepherd ... With an occasional Prologue. And Entertainments of Dancing by Madam Granier ... N.B. No Money will be taken at the Door.

26 May, 1752:

To the Publishers of the Caledonian Mercury.

You are desired to insert the following Paragraph by the two Families in Distress who received the Benefit of the Play on the 12th instant, by the Company of Young Gentlemen who acted The Gentle Shepherd.

We think it our Duty to acknowledge, that we have received a very handsome Sum from the said Gentlemen by the Hand of that Noble Person who prevailed on them to perform

18 June, 1752:

... on Monday the 22d instant, will be performed a Pastoral called The Gentle Shepherd, for the Benefit of Mrs Hamilton, by some Young Gentlemen, who do it not so much for their Diversion, as to help her in her present unhappy Circumstances, having been left some Time ago behind the Company sick, and having part of her Family to leave behind her, should she follow them. She humbly hopes this Reason will plead for her Excuse, in giving the Town a second Trouble, and that they will honour her with their Company.

Mr Storer now having the Management of the Concert-Hall in Canongate, takes this Opportunity of acquainting the Publick, that he is engaging a good and regular Company of Performers from London and Dublin, for the Entertainment of the Nobility and Gentry in Edinburgh next Winter. The Concert-Hall will be enlarged, made more commodious, and entirely new painted. Signor Pasquali is engag'd to conduct the Opera's and other Musical Entertainments, who for his elegant Composition and fine Taste on the Violin, is justly esteem'd One of the first Performers in Europe.

For the Encouragement of the above Undertaking, there is a Subscription carrying on for Sixteen Performances. Proposals to be had of Mr Balfour at the High Coffee-House, where Subscriptions are taken in.

30 June, 1752:

... for the Benefit of Mr Simson, at the New Concert-Hall ... on Thursday next, being the 2d of July, will be presented The Orphan ... The Part of Castalio ... by Mr Simson, Acasto by Mr Thomson, Polydore by Mr Salmon, Chamant by Mr Davenport, Chaplin by Mr Corry; the Part of the Page by Master Simson, Serina by Mrs Davenport, Florella by Mrs Salmon, and the Part of Monimia ... by Mrs Hamilton.

End of Act 2d, a Song, called, One Day I heard Mary say, by Mr Corry.

End of Act 4th, a Song, called Farewel to Lochaber, by Mr Corry.

End of the Play, an Epilogue to be spoke by Master Simson -
And other Entertainments, as will be expressed in the Bills of
the Day. ...

6 July, 1752:

... for the Benefit of a Family in Distress, At
the Concert-Hall ... Tomorrow, being the 7th of July, ... Will
be presented (gratis), The Gentle Shepherd, a Scots Pastoral
Comedy. The Parts (with the Alteration of one Character) by
the Company of Gentlemen who perform'd it first here. Act 3d
will be introduced a Song, call'd, O! gin my Wife wad drink
hoolie and fairlie. To which will be added a Farce, called
the Wrangling Lovers; with an occasional Prologue and Epilogue
by Desire. To begin at Six o'Clock.

N.B. The Gentlemen, from the first, appeared on the Stage, with
no other View, but of doing Good to others whom they knew to be
in Want; And as they now pursue the same laudable Design, they
hope that the Ladies and Gentlemen who were pleased with their
former Conduct, will, once more, honour them with their Company.

14 July, 1752:

On Thursday next, being the 16th instant, will
be presented the Tragedy of Hamlet Prince of Denmark. The Part
of Hamlet ... by Mr Lee (from the Theatre-Royal in Drury Lane,
being his first Appearance on this Stage). To which will be
added a Farce and Entertainment, as will be expressed in the
Bills of the Day.

23 July, 1752:

We hear on Monday next will be perform'd the
Historical Play of Richard the Third: the Part of King Richard
by Mr Lee; Being positively the last Time of Playing in the
Summer Session.

13 August, 1752:

For the Benefit of a Family in Distress, at the
Concert-Hall ... on Saturday the 15th of August, ... will be
presented (gratis) The Gentle Shepherd ... The Parts by the
Company of Gentlemen, who perform'd it last (for their
Diversion). To begin at Seven o'Clock ...

17 August, 1752:

... for the Benefit of Three Families in
Distress, At the Concert-Hall ... on Tuesday the 18th of August
... will be presented (gratis) The Gentle Shepherd ... The Parts

by the Company of Gentlemen who perform'd it on 12th May (for their Diversion). With Entertainments of Singing. To begin at Six o'Clock.

27 August, 1752:

Gray's last Shift per Force ... for the Benefit of Mr Gray, at the Concert-Hall ... on Tuesday next, being the 1st of September, 1752 ... will be presented (gratis) The Gentle Shepherd ... With several Entertainments of Scots Singing and Dancing between the Acts. To which will be added (gratis) a Farce called The Wrangling Lovers. To begin precisely at Six o'Clock.

19 September, 1752:

We are assur'd that Mr Lee (who has taken a Tack of the Concert-Hall in the Canongate) purposes to engage a competent Number of New Performers from whose Merit the Nobility and Gentry may be entertain'd with the most eminent Dramatick Pieces, regularly conducted and decorated with great Elegance and Propriety; whereby 'tis hoped (under the Sanction of so polite a Taste and correct Judgment, as appears predominant in this Place) that Shakespeare will triumph with his usual Superiority over every other less rational Amusement.

23 November, 1752:

At the Concert-Hall ... Tomorrow being Friday the 24th inst. ... will be given (gratis) The Beggars Opera. The Part of Macheath by Mr Currey, Lucy by Mrs Hamilton, and the Part of Polly by Mrs Storer.

The whole Musick will be conducted by Signor Pasquali; who will also play a grand Concerto for the Violin Solo between the Second and Third Act.

27 November, 1752:

This is to acquaint the Publick, that the celebrated Mr Stewart, so justly admired for his excellent Performances on the Slack Wire, will exhibite his curious Equilibres in the Taylors Hall To-morrow Evening ... The Hall is commodiously fitted up for the Reception of Company, and good Fires will be kept the whole Time.

28 November, 1752:

This is to acquaint the Publick, that the Performance of Mr Stewart in the Taylors-Hall, is postpon'd

to Thursday next, the Machinery not being ready.

4 December, 1752:

At the Taylors Hall, Tomorrow being Tuesday ... will be given (gratis) a new Pantomime Entertainment, call'd Harlequin Gardener ... Pit 2s. Gallery 1s. To begin at Six o'Clock.

N.B. The Hall has had in it a constant Fire this Fortnight.

7 December, 1752:

The Second Night, at the Taylors Hall ... This Day will be given a new Pantomime Entertainment, call'd Harlequin Gardener ...

N.B. On Saturday next the same Entertainment will be perform'd again, and continue every Tuesday, Thursday and Saturday till farther Notice.

14 December, 1752:

... Tomorrow Night at the Concert-Hall, will be performed Romeo and Juliet, with the Funeral Procession, the Musick of the Dirge composed and conducted by Signor Pasquali, who will play a grand Concerto for the Violin Solo between the Acts, and will also conduct the Farce, called the Contrivances, after the Play...

18 December, 1752:

(Mr Stewart's performances only.)

9 January, 1753:

As Mr Stewart seems lately to have received the highest Approbation from the Gentlemen and Ladies of Edinburgh, Mr Lee, in order to contribute to the utmost of his Power to the Entertainment of the Town, has engaged him to perform at the New Concert-Hall on Tuesdays, Thursdays, and Saturdays; and we hear that on Thursday next will be his first performance, with all proper Decorations, and a good Band of Musick.

30 January, 1753:

We are assured that the new whimsical Farce, called the Enraged Musician, or the Tempest rehearsed, lately wrote by Signor Pasquali, will be performed at the Concert-Hall on Friday next. And we also hear that he has taken the Hint from that celebrated Print, called the enraged Musician, done by Mr Hogarth; and that Signor Pasquali will play the enraged

Musician himself: This being the first Time of his attempting to speak on any Stage. (E.E.C.)

5 February, 1753:

For the Benefit of Mr and Mrs Granier, on Tuesday 13th February 1753, at the New Concert-Hall ... will be a Concert of Vocal and Instrumental Musick, divided into three Parts, and ... after each Part Mr and Mrs Granier will perform a new Comic Dance viz.

End of the First Part	The Italian Peasant.
End of the Second Part	The Irish Revels.
End of the Third Part	Le Chinois.

.....

12 February, 1753:

... for the Benefit of Mr and Mrs Granier, tomorrow being Tuesday 13th of February will be performed a Concert of Vocal and Instrumental Musick, the Vocal Parts by Mr Corry; the whole to be conducted by Signor Pasquali, with a Solo Concerto by him: Also ... Mr and Mrs Granier will perform several new Entertainments of Dancing, viz.

First,	Le Gardiniez Sudori.
Second,	The Italian Peasant.
Third,	The Irish Revels.
Lastly,	Le Chinois.

....

13 February, 1753:

They write from Aberdeen, that two Gentlemen, Residenters in that Place, have agreed to appear at the next Play to be acted there, in Quality of Gallants to a numerous Train of the Fair Sex. Each is so secure of his superior Interest with the Ladies, that a Wager of 20 guineas is made, to be paid to him who has the greatest Party.

20 February, 1753:

... for the Benefit of Mr Stewart. On Thursday next, being the 22d of February 1753, at the New Concert-Hall ... will be presented (gratis) a Comedy, called The Stratagem. After the Play Mr Stewart will exhibit several extraordinary new Feats on the small Wire, whilst in full Swing ... being the last Time of his performing in Edinburgh this Season ... (E.E.C.)

(Repeated on 22 February, 1753)

2 April, 1753:

For the Benefit of Mrs Hamilton, On Wednesday next the 4th instant, at the Concert-Hall ... will be perform'd gratis, the historical Tragedy of King Richard the Third. The principal Parts by Mr Lee, Mr Griffith and Mr Love; Mrs Hamilton, Mrs Goodwine and Miss Hamilton. With a Farce, called the Honest Yorkshireman ...

N.B. As Mrs Hamilton is informed, a Report goes that she is to have her Benefit free of all Charges; she takes this Opportunity to inform her Creditors, that she is to pay the Managers £18 sterling for it. (E.E.C.)

23 July, 1753:

Mademoiselle D'Effrene, lately returned from abroad, where she has been for some time improving herself in the Art of teaching Dancing, has taken a School in Carrubber's Close, where she proposes to teach Ladies and Gentlemen in this useful Branch of Education after the newest Manner (E.E.C.)

7 August, 1753:

They write ... From Glasgow, that during Mr Whitefield's Stay there he preached twice every Day in the Castleyeard, and in most of his Sermons declaimed vehemently against the Play-House lately erected within the same Inclosure; in Consequence of which, and to prevent ruder Hands doing the Business for them, the Workmen began to take it down before his Departure.

12 February, 1754:

At the New Concert-Hall ... next Week will be presented (gratis) a new Tragedy, never acted before, called Herminius and Espasia, (written by a Scots Gentleman). The Characters ... by Mr Lee, Mr Griffith, Mr Wright, Mr Love, Mr Torrington; Mrs Lee, Mrs Price and Mrs Danvers.

As the precise Day cannot be positively determin'd at present, the Publick shall be timely advertised of it in the Bills.

We hear the Comedy of Much ado about nothing ... was revis'd last Night at the Theatre with universal Applause; and are desir'd to acquaint the Publick, that printed Copies (as it is alter'd to the Stage) are to be had of Mr Yair Bookseller in the Parliament-close. (E.E.C.)

19 February, 1754:

The Concert for the Benefit of Mr Carusi,

which was to have been performed as Tomorrow Night, is put off for some Days on Account of the Tragedy called Herminius and Espasia; and Notice will be given in this Paper of the precise Time when it will be performed.

The New Tragedy called Herminius and Espasia, which was designed to have been played at the New Concert-Hall Tomorrow (not being entirely ready) is deferred till Monday next. (E.E.C.- last para.)

25 February, 1754:

Mr MacPherson's Concert of Vocal and Instrumental Musick ...

N.B. As the new Tragedy of Herminius and Espasia will be acted this Night, it is proposed to begin the Concert precisely at half an Hour after Five, and to conclude it soon enough to afford the Company an Opportunity of going to the Play, which on this Occasion will open exactly at half an Hour after Seven, and end about Ten. (E.E.C.)

28 February, 1754:

Second Night. This Present Evening will be acted at the Concert-Hall ... the New Tragedy, called Herminius and Espasia, to begin precisely half an Hour after seven, on Account of Mr MacPherson's Concert.

And on Saturday next it will be acted (Being the Third Night for the Author) to begin precisely at Six o'Clock in the Evening ... Pit, Boxes and Gallery, 2s 6d. No Tickets to be had at the Concert-Hall or Money taken at the Door.

New Concert-Hall.

On Monday next being the 4th of March for the Benefit of Mrs Lee ... will be presented (gratis) a Comedy called the Suspicious Husband (being the first Time of performing it this Season) with Miss in her Teens; Flash, Mr Lee; Fribble, Mr Hamper; Puff, Mr Love; Fagg, Mrs Price, Miss Biddy, Mrs Love ... (E.E.C.)

4 March, 1754:

For the Benefit of Mrs Lee, This Evening will be ... presented (gratis) a Comedy, called The Suspicious Husband (being the last Time of performing it this Season). Ranger by Mr Lee, Clarinda by Mrs Lee, To which will be added (gratis) a Farce called Miss in her Teens ... (cast as in 28 Feb.) Printed Copies of a new Edition of this Farce will be sold at the Pit-Office at 4d each. Nothing less than full Price will be taken during the whole Performance.. Tickets to be had of Mrs Lee ...

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1. Obviously a misprint for Stamper.
 2. Presumably Tag.

and of Mr Salmon's in the Area of the Concert-Hall, where Places in the Pit, Boxes or Amphitheatre (which is occasionally erected on the Stage) may be taken, and those Servants that keep Places are desired to be there precisely at half an Hour after Four o'Clock. Pit and Boxes 2s. 6d. Gallery 1s. 6d. (E.E.C.)

5 March, 1754:

... For the Benefit of Mr and Mrs Love, On Wednesday next ... will be presented (gratis) an Historical Play, called, the first Part of King Henry IV with the Humours of Sir John Falstaff. (Being the last Time of performing it this Season). In which will be introduced, the Cushion Scene. Hotspur by Mr Lee, Falstaff by Mr Love. With Entertainments of Singing between the Acts by Mrs Love, with Lethe ... (E.E.C.)

7 March, 1754:

For the Benefit of Mr Griffith, On Saturday next being the 9th of March 1754, ... will be presented (gratis) a Comedy, called The Conscious Lovers. The Part of Young Bevil by Mr Lee (being the first Time of his performing that Character). Tom by Mr Griffith, Indiana by Mrs Lee. With Singing by Mrs Price; particularly, End of Act III The Bonny Broome, set by Mr Arne. And End of Act IV-Why Chloe still those jealous Heats, etc. by the same. To which will be added (gratis) a Farce, called Miss in her Teens. Captain Flash by Mr Lee, Fribble by Mr Stamper, Puff by Mr Love, Tagg by Mrs Price. Miss Biddy by Mrs Love ... (E.E.C.)

11 March, 1754:

... For the Benefit of Mrs Danvers, On Wednesday next, being the 13th of March, 1754, ... will be presented (gratis) the Tragedy of Tancred and Sigismunda. The Part of Tancred by Mr Lee, Siffredi by Mr Love, Earl Osmond by Mr Torrington, Rodolpho by Mr Davenport, Laura by Mrs Price and the Part of Sigismunda by Mrs Danvers; and a Farce, as will be expressed in the next Bills ... (E.E.C.)

12 March, 1754:

Just published, a New Tragedy, called Herminius and Espasia. Written by a Scots Gentleman. And sold for the Author by G. Hamilton and J. Balfour, and other Booksellers in the Town.

14 March, 1754:

For the Benefit of Mr Torrington, On Wednesday next being the 20th of March ... will be presented the Tragedy of Romeo and Juliet (being the last Time of performing it this Season). Romeo by Mr Lee, Juliet by Mrs Lee; with the Funeral Procession and Solemn Dirge. To which will be added a Farce, called Don Quixote in England. Don Quixote by Mr Torrington!..

18 March, 1754:

Not acted this Season, For the Benefit of Mrs Price, On Wednesday next, being the 20th of March, at the New Concert-Hall ... will be presented (gratis) the Beggars Opera. The Part of Captain Macheath by Mr Love, Lucy by Mrs Love, and the Part of Polly by Mrs Price, being the first Time of her appearing in that Character. To conclude with a Country Dance by the Characters of the Play. To which will be added (gratis) a Farce, called Chrononhotonthologos....

... For the Benefit of Mrs and Miss Hamiltons, on Friday the 22d March, at the New Concert-Hall, The Rehearsal (being the last Time of performing it this Season). The Part of Bayes by Mr Love. With a Farce, called Hob in the Well....
(E.E.C.)

19 March, 1754:

For the Benefit of Mr Torrington, On Monday next, being the 25th of March ... will be presented the Tragedy of Romeo and Juliet (being the last Time of performing it this Season). Romeo by Mr Lee, Juliet by Mrs Lee; with the Funeral Procession and Solemn Dirge. To which will be added a Farce, called Don Quixote in England. Don Quixote by Mr Torrington ...

25 March, 1754:

(Advertisement as in 19 March, substituting for "Monday", "Wednesday next, being the 27th of March".)

1 April, 1754:

For the Benefit of Mr Salmon, At the New Concert-Hall ... on Wednesday next, ... will be presented gratis, a Comedy, called The Provoked Husband, ... Lord Townly by Mr Lee, Lady Townly by Mrs Lee. To which will be added, The Honest Yorkshireman. Arabella by Miss Wells, (being the fourth Time of her appearing on any Stage) the rest of the Characters as usual.

Tickets to be had at the usual Places, and to prevent

Mistakes at the Door, those Gentlemen and Ladies that are not possessed of Tickets before the Night of Performance, are desired to call for them at Mr Salmon's in the Area of the Concert-Hall. ...

... On Wednesday will be published, Price Six-pence, An Essay on the Stage; or, The Art of Acting: A Poem. Sold by John Yair in the Parliament Close, and the rest of the Booksellers....

... Speedily will be published by Subscription, (Price 2s. 6d. to be paid on the Delivery of the Book in Boards), Poems on Several Occasions, With an Address to the Town by way of Preface. By James Love Comedian, late of St John's College, Oxford. ...

N.B. As the sole Intention of Subscribing to this Work is to ascertain the Number of Copies that should be taken off, Mr Love begs that every Person who is so kind as to think of encouraging his Undertaking, will either send in their Names to him, or write them on the Subscription Paper in Mr Yair's or any of the other Booksellers Shops, as soon as possible, as the Book will begin to be printed in a Fortnight at farthest.
(E.E.C.)

8 April, 1754:

For the Benefit of Mrs Salmon, At the New Concert-Hall ... on Wednesday next ... will be presented gratis, a Comedy called The Foundling, (being the last Performance till Monday next).

N.B. As Mr Salmon's present Situation, and ill Success in his late Benefit, leaves him no other Possibility of providing for his Family but by this Application to the Publick, he humbly hopes it will meet with a favourable Reception, which he will be ever ready to acknowledge in the most grateful Manner.
(E.E.C.)

11 April, 1754:

Monday next, being the 15th of April, will be performed at the New Concert-Hall ... a Comedy, called The Merchant of Venice, (Newly alter'd from Shakespear and Lord Landdown, and adapted to the Stage). Shylock ... by Mr Lee, Portia by Mrs Lee (being the first Time of their performing these Characters.) The principal Characters to be new drest, with a new Set of Scenes and other Decorations proper for the Play.

As there has been extraordinary Care and Expence used in the Revival of the above Play, and the new painted Scenes are scarce dry, 'tis hoped that those Gentlemen who are obliged to pass over the Stage to their Seats in the Boxes, will on

this Occasion make no Continuance behind the Scenes.
(Repeated on 15 April) (E.E.C.)

16 May, 1754:

This is to acquaint the Curious, for the Benefit of the Poor in the Charity Work-House of Edinburgh, On Monday the 20th of May 1754 will be Exhibited at the Taylors Hall in the Cowgate, several new and curious Performances of Rope-Dancing; together with several new surprising Balances on the Slack-Wire by Signor Selece. ... (E.E.C.)

1. August, 1754:

... For the Benefit of a distressed Gentleman, Lady and Child, At the Taylors Hall ... on Wednesday Evening the 7th of August ... will be performed (gratis) a Scots Pastoral Comedy, called The Gentle Shepherd, By a Company of young Gentlemen for their Diversion. With Singing and Dancing between the Acts. The whole to conclude with a Dance by the Characters of the Play.

To which will be added a Farce, called Miss in her Teens. The Doors to be open at Four, and to begin precisely at Six o'Clock ...

(Repeated on 5 August)

26 August, 1754:

... For the Benefit of a Family in Distress, at the Taylors Hall ... on Wednesday the 28th of August 1754, ... will be presented (gratis) ... The Gentle Shepherd ... To which will be added a Farce, called The Petticoat Plotter. ...

10 September, 1754:

... For the Benefit of a Gentleman, Lady and Three Children, in great Distress, at the Taylors Hall ... Tomorrow being the 11th of September 1754, ... will be performed ... The Gentle Shepherd ... Being positively the last Time the Company will ever attempt to perform it. ... (E.E.C.)

24 December, 1754:

... On Saturday next, being the 28th of December, 1754, A Concert of Musick, With the Suspicious Husband. Ranger by Mr Lee; Clarinda by Mrs Lee.

As Boxes were last Winter frequently taken by Ladies, who only fill'd the Front Rows thereof, yet (by nominally pre-engaging the whole) Excluded others from coming to the Play; 'tis proposed this Season to follow the Regulation of the

London Theatres, viz. for Servants, at the Time of engaging them, either to show, or to take as many Tickets as they would keep Places for; which Method alone can furnish an Opportunity of accommodating each Company, and secure the Seats being kept without Confusion; And as the Boxes are so alter'd as not to have the Necessity of passing over the Stage to them, no Gentleman can possibly be admitted behind the Scenes. (E.E.C.)

(Repeated on 26 December)

30 December, 1754:

New Concert-Hall ... This Evening, A Concert of Musick, with the Comedy of the Recruiting Officer. Captain Plume by Mr Lee, (Being the first Time of his performing it here) Sylvia by Mrs Price.... (E.E.C.)

31 December, 1754:

Not acted these two Years, New Concert-Hall ... On Wednesday being the 1st of January, A Concert of Musick, with the Comedy of The Constant Couple ... Sir Henry Wildair by Mr Griffith, Colonel Standard by Mr Lee, Clincher Senior by Mr Kennedy, Lady Lurewell by Mrs Lee ...

2 January, 1755:

New Concert-Hall ... On Saturday being the 4th January ... the Tragedy of King Richard III. King Richard by Mr Lee, Lady Ann by Mrs Lee, Queen Elizabeth by Mrs Price ... (E.E.C.)

6 January, 1755:

New Concert-Hall ... This Evening being the sixth of January 1755, ... the Tragedy of Romeo and Juliet. Romeo by Mr Lee, Mercutio by Mr Griffith, Juliet by Mrs Lee. In Act the first will be introduced, A Masquerade Scene, and Dance. And End of Act the fourth, The Funeral Procession of Juliet to the Vault of the Capulet, with a Solemn Dirge, as set to Musick by Signor Pasquali ... (E.E.C.)

7 January, 1755:

New Concert-Hall ... Tomorrow being Wednesday the eighth of January, 1755, ... the Comedy of Much Ado about Nothing. Benedick by Mr Lee, Beatrice by Mrs Lee, In Act the 2d will be introduced, A Grand Masquerade Scene. With a Farce called, The Honest Yorkshireman ... (E.E.C.)

9 January, 1755:

... On Saturday next the 11th of January, 1755, New Concert-Hall ... the Comedy of Much Ado about Nothing. Benedick by Mr Lee, Beatrice by Mrs Lee. With a Farce called, The Intriguing Chambermaid. Drunken Colonel by Mr Lee, Lettice by Mrs Price.... (E.E.C.)

13 January, 1755:

New Concert-Hall ... This Evening being the 13th of January ... the Tragedy of King Lear. King Lear by Mr Lee, and Cordelia by Mrs Lee. With a Farce called, The King and the Miller of Mansfield.... (E.E.C.)

14 January, 1755:

New Concert-Hall ... On Wednesday being the 15th of January ... the Comedy of the Recruiting Officer. Captain Plume by Mr Lee, Sylvia by Mrs Price, With a Farce never performed here, called, The Duke and No Duke, or Trapolin's Vagueries. The Part of Trapolin by Mr Stamper, (being the first Time of his performing it.) ... (E.E.C.)

16 January, 1755:

New Concert-Hall ... On Saturday being the 18th of January ... the Comedy called The Stratagem. Archer by Mr Lee, Mrs Sullen by Mrs Lee. With a Farce ... called, The Duke and No Duke ... The Part of Trapolin by Mr Stamper ... (E.E.C.)

20 January, 1755:

... New Concert-Hall ... This Evening, being the 20th January ... the Comedy called The Constant Couple ... Sir Harry Wildair by Mr Griffith, Colonel Standard by Mr Lee, Clincher Senior by Mr Kennedy, Clincher Junior by Mr Torrington, Alderman Smuggler by Mr Stamper, and Lady Lurewell by Mrs Lee. With a Farce (not acted this Season) called Lethe. The Frenchman by Mr Lee, Fine Gentleman by Mr Griffith, Old Man and Drunken Man by Mr Stamper, and Mrs Riot by Mrs Lee. (E.E.C.)

21 January, 1755:

Not acted these four Years. New Concert-Hall ... Tomorrow being Wednesday the 22d of January ... a Comedy, called The Busy Body. Marplot by Mr Griffith, Sir George Airy by Mr Kennedy, Sir Francis Gripe by Mr Stamper, Charles by Mr Torrington, Sir Jealous Traffick by Mr Wright,

and Miranda by Mrs Lee. With a Farce (performed here but once) called The Duke and No Duke ... with Alterations. Trapolin by Mr Stamper, To conclude with a Country Dance by the Characters.

N.B. Nothing under full Price will be taken during the whole Performance. (E.E.C.)

23 January, 1755:

... New Concert-Hall ... on Saturday being the 25th January ... the Historical Tragedy of King Lear. King Lear by Mr Lee, Edgar by Mr Kennedy, Gloster by Mr Wright, Kent by Mr Stamper, Gentleman Usher by Mr Griffith, and Cordelia by Mrs Lee. With a Farce, called, The Duke and No Duke ... Trapolin by Mr Stamper. (E.E.C.)

27 January, 1755:

New Concert-Hall ... This Evening being the 27th of January ... a Tragedy called The Mourning Bride. Osmyn by Mr Lee, The King by Mr Wright, Gonsalez by Mr Heyman, Garcia by Mr Torrington, Zara by Mrs Price, and Almeria by Mrs Lee. With a Farce called The Lottery. Jack Stocks ... by Mr Griffith, Lovemore by Mr Kennedy, and Chloe ... by Mrs Price. (E.E.C.)

28 January, 1755:

New Concert-Hall ... Tomorrow being Wednesday the 28th of January, ... the Comedy of The Suspicious Husband, (being the last Time of performing it this Season) Ranger by Mr Lee, Mr Strickland by Mr Wright, Frankly by Mr Griffith, Bellamy by Mr Heyman, Jack Meggot by Mr Stamper, Jacintha by Mrs Price, Mrs Strickland by Miss Hamilton, and Clarinda by Mrs Lee. With a Farce, called Miss in her Teens. Captain Flash by Mr Lee, Fribble by Mr Stamper, Tagg by Mrs Price, Miss Biddy by Miss Hamilton ... (E.E.C.)

30 January, 1755:

... New Concert-Hall ... On Saturday being the 1st of February ... the Comedy of The Rehearsal. The Part of Bayes by Mr Stamper. With Scenes, Machines and proper Decorations, Players, Soldiers, Heralds, Cardinals, Lord Mayor, Serjeant at Arms, Attendants, also Eclipses of the Sun and Moon. In Act V will be performed the usual Dance of State and Grand Battle, by an additional Reinforcement of

1. Should be 29th.

of Mr Bayes's Troops, consisting of a new-raised Regiment of Horse. With a Farce, called Don quixot in England.

(E.E.C.)

3 February, 1755:

... New Concert-Hall ... This Evening being the 3d of February ... a Comedy, called The Inconstant ... Young Mirable by Mr Lee, Old Mirable by Mr Stamper, Dugard by Mr Heyman, Petit by Mr Torrington, Captain Duretete by Mr Griffith, Oriana by Mrs Price, and Bisame by Mrs Lee. To which ... will be added a Farce, called The Intriguing Chambermaid. The Drunken Colonel by Mr Lee, Old Castle by Mr Stamper, and Lettice by Mrs Price.

4 February, 1755:

Last Time of performing it this Season. New Concert-Hall ... Tomorrow being Wednesday the 5th of February ... the Comedy of Much Ado about Nothing. Benedict by Mr Lee, Leonato by Mr Wright, Claudio by Mr Griffith, Don Pedro by Mr Torrington, Dogberry by Mr Stamper, Hero by Miss Hamilton and Beatrice by Mrs Lee. To conclude with the original Country Dance by the Characters of the Play. With a Farce, called The Duke and no Duke ... Trappolin by Mr Stamper. To conclude with a Country Dance by the Characters.
(E.E.C.)

6 February, 1755:

Never acted here, New Concert-Hall ... On Saturday being the 8th of February ... a Comedy, called The City Wives Confederacy. (Written by Sir John Vanbrugh) Moneytrap by Mr Stamper, Dick by Mr Kennedy, Gripe by Mr Salmon, Brass by Mr Griffith, Flippanta by Mrs Price, Araminta by Miss Hamilton, Corinna by Miss Wells, Mrs Arnbet by Mrs Davenport, and Clarissa by Mrs Lee ...
(E.E.C.)

10 February, 1755:

On Saturday Night last the revived Comedy of the City Wives Confederacy ... was revived with that Taste and Approbation which a judicious Audience have always shown to most Pieces of that Gentleman's Pen ...
... New Concert-Hall ... This Evening being the 10th of February ... the Tragedy of Tancred and Sigismunda. Tancred by Mr Lee, Siffredi by Mr Wright, Earl Osmond by Mr Torrington, Laura by Mrs Price, and Sigismunda by Mrs Lee. With a Farce, called The Lying Valet. Sharp by Mr Stamper, Melissa by Mrs Price, Kitty Pry by Mrs Hamilton.

11 February, 1755:

New Concert-Hall ... On Friday being the 14th of February ... the Tragedy of Romeo and Juliet. Romeo by Mr Lee, Mercutio by Mr Griffith, and Juliet by Mrs Lee. Act 1st will be a Masquerade, Scene and Dance, and End of Act 4th the funeral Procession of Juliet to the Vault of the Capulets. Newly decorated with Improvements, and the Solemn Dirge as set to Musick by Signor Pasquali ...

And on Saturday ... a Comedy called The Foundling, with a Farce as will be expressed in the Bills.

13 February, 1755:

(Advertisement as in 11 February) ...

We can inform the Publick, that the Decorations of the Bier in the Tragedy of Romeo and Juliet (which will be performed on Friday next) are entirely new, and finished in a much compleater Taste than the former were: The whole Procession being considerably improved, by an Additional Number of Persons properly habited. - As likewise, that the last revived of the City Wives Confederacy will shortly be repeated.

17 February, 1755:

Acted but once by this Company, New Concert-Hall ... This Evening being the 17th of February ... a Comedy called The City Wives Confederacy ... Moneytrap by Mr Stamper, Dick by Mr Kennedy, Gripe by Mr Salmon, Brass by Mr Griffith, Flippanta by Mrs Price, Corinna by Miss Wells, Mrs Amlet by Mrs Davenport, And Clarissa by Mrs Lee, With a Farce called The Duke and no Duke ... Trapolin by Mr Stamper. To conclude with a Country Dance by the Characters ... (E.E.C.)

18 February, 1755:

Not acted this Season New Concert-Hall ... To-morrow being Wednesday the 19th of February ... a Comedy called Love Makes a Man ... Don Lewis ... by Mr Lee, Carlos by Mr Terrington, Clodio ... by Mr Griffith, Charino by Mr Stamper, Elvira by Mrs Hamilton, and Louisa by Mrs Price. With a Farce (Acted but once this Season) called Lethe. Frenchman by Mr Lee, Fine Gentleman by Mr Griffith, Old Man and Drunken Man by Mr Stamper, and Mrs Riot by Mrs Lee. (E.E.C.)

20 February, 1755:

We hear that the Comedy of As You Like it ... is revived by the present Company and will be performed on Monday next, with the proper Songs, occasional Decorations, and principal Dresses entirely new.-- Johnston ... by Mr Lee, being the first Time of his performing it.

New Concert-Hall ... Tomorrow being Friday the 21st of February ... a Tragedy called, Romeo and Juliet. Romeo by Mr Lee, Mercutio by Mr Griffith, and Juliet by Mrs Lee ... And on Saturday ... a Comedy called The Stratagem, with the Farce of the What d'ye call it. (E.E.C.)

24 February, 1755:

Never performed by this Company, New Concert-Hall ... This Evening being the 24th of February ... a Comedy ... called, As You Like It. Touchstone ... by Mr Lee, Jagnes by Mr Wright, Orlando by Mr Griffith, Duke Senior by Mr Torrington, Corin by Mr Stamper, Amiens (with Songs in Character) by Mr Adams, Calia by Miss Hamilton, and Rosalind by Mrs Price. The occasional Decorations and Dresses entirely new. (E.E.C.)

25 February, 1755:

New Concert-Hall ... Tomorrow being the 26th of February ... the Tragedy of Romeo and Juliet. Romeo by Mr Lee, Mercutio by Mr Griffith, Nurse by Mrs Davenport, and Juliet by Mrs Lee.... And on Monday next, The Provok'd Husband ... For the Benefit of Mrs Lee. (E.E.C.)

27 February, 1755:

... New Concert-Hall ... On Saturday next being the 1st of March ... the Comedy of the Suspicious Husband, Ranger by Mr Lee, and Clarinda by Mrs Lee. With a Farce called The intriguing Chambermaid, The Drunken Colonel by Mr Lee, Oldcastle by Mr Stamper, and Lettice by Mrs Price... And on Monday next, The Provok'd Husband ... For the Benefit of Mrs Lee. (E.E.C.)

3 March, 1755:

For the Benefit of Mrs Lee. New Concert-Hall... This Evening being the 3d of March ... The Comedy of The Provok'd Husband ... Lord Townly by Mr Lee, Mandy by Mr Griffith, Sir Francis Wronghead by Mr Stamper, and Lady Townly

by Mrs Lee. With a Farce called The Lottery. Jack Stocks by Mr Griffith, and Chloe by Mrs Price.

And on Friday next The Merchant of Venice, with the new Farce called The Simpletons. For the Benefit of Mr Stamper.

For the Benefit of Mr Griffith. On Wednesday next being the 5th of March ... a Comedy called The Consious Lovers. Young Bevil by Mr Lee, Cimberton by Mr Stamper, and Tom by Mr Griffith, Phillis by Mrs Lee, and Indiana by Mrs Price.

At the End of the Play ... The bonny Broom by Mrs Price. With a Farce (never acted) called The Generous Free-Mason, altered from Mr Chetwood ... (E.E.C.)

4 March, 1755:

For the Benefit of Mr Griffith (as in 3 March) We hear a new Dramatick Piece, called the Simpletons, is in Rehearsal, and will be performed at the New Concert-Hall on Friday next for the Benefit of Mr Stamper, who will speak an Epilogue riding on an Ass. (E.E.C.)

6 March, 1755:

We hear a new Dramatick Piece, called the Simpletons, is in Rehearsal, and will be performed at the New Concert-Hall Tomorrow, for the Benefit of Mr Stamper, who will speak the Epilogue riding on an Ass. For the Benefit of Mrs Price, On Monday next being the 10th of March ... a Tragedy called, Macbeath. Macbeath by Mr Lee, Banquo by Mr Griffith, Speaking and Singing Witches by Mr Stamper, etc. and Lady Macbeath by Mrs Price. With the original Musick, Decorations, etc. With a Farce (not acted this Season, called The Devil to Pay ... Jobson by Mr Stamper, Nell by Mrs Price. (E.E.C.)

11 March, 1755:

Last Time of Playing till Tuesday next. For the Benefit of Mr Torrington, Tomorrow being the 12th of March ... the Comedy of Much Ado about Nothing. Benedict by Mr Lee, Don Pedro by Mr Torrington, Claudio by Mr Griffith, Dogberry by Mr Stamper, and Beatrice by Mrs Lee. In Act 2d the Grand Masquerade Scene. With a Farce called Don Quixote of England. Don Quixote by Mr Torrington. After the Farce Mr Stamper will speak the Epilogue, riding on an Ass ... (E.E.C.)

18 March, 1755:

... For the Benefit of Mr Kennedy, Tomorrow being the 19th of March ... the Comedy called The Recruiting Officer. Captain Plume by Mr Lee, Captain Brazen

by Mr Kennedy, and Sylvia by Mrs Price. With a Farce (never performed here) called Captain O'Blunder ... Captain O'Blunder by Mr Kennedy...

... For the Benefit of Mrs and Miss Hamiltons, On Friday next being the 21st of March, New Concert-Hall ... the Comedy of the Constant Couple ... Sir Harry Wildair by Mr Griffith, Colonel Standard by Mr Lee, Alderman Smugler by Mr Stamper, and Lady Lurewell by Mrs Lee ... (E.E.C.)

25 March, 1755:

... For the Benefit of Miss Welles, On Monday next the 31st of March ... New Concert-Hall ... will be presented The Beggar's Opera. Captain Macheath by Mrs Price, Polly by Miss Welles (being their first appearance in those Characters), Peachum by Mr Stamper, Mat o' the Mint by Mr Keasberry. With a Farce called Miss in her Teens. Captain Flash by Mr Lee, Fribble by Mr Stamper, Miss Biddy by Miss Welles ... (E.E.C.)
(Repeated in the advertisement of 27 March)

31 March, 1755:

Not acted this Season, For the Benefit of Miss and Master Hamiltons, On Wednesday next being the 2d of April ... New Concert-Hall ... a Comedy called The Miser. The Miser by Mr Stamper, Ramilie by Mr Griffith, Mariana by Mrs Lee, Harriet by Miss Hamilton, and Lappet by Mrs Hamilton. With a humorous Epilogue by Master Hamilton, and Singing by Miss Hamilton. To which will be added a Farce, called Captain O'Blunder ... Captain O'Blunder by Mr Kennedy ... (E.E.C.)

1 April, 1755:

On Sunday night died Mrs Stamper, after having languished under a tedious illness. Her many excellent Qualities occasion her Loss to be lamented by all her Acquaintance, as one of the most amiable of her Sex.

7 April, 1755:

Not acted this Season, For the Benefit of Mr Stamper and Miss Hamilton, On Wednesday next being the 9th of April ... New Concert-Hall ... a Comedy called The Miser. The Miser by Mr Stamper. And a Farce, as will be expressed in the Bills.

As the great Shock Mr Stamper met with in the Loss of his Wife, rendered him incapable of performing for Miss Hamilton on Wednesday Last, and is a Circumstance that has been long attended with Inconveniencies, he hopes the Publick will

favour this second Application, and not think it presuming too far on their Indulgence. (E.E.C.)

8 April, 1755:

The last Week of performing this Season at the New Concert-Hall ... The two concluding Plays will be George Barnwell and Othello. Othello (for the first Time) by Mr Lee ...

(This is followed by a repetition of the advertisement of 7 April). (E.E.C.)

14 April, 1755:

The last Night this Season, New Concert-Hall ... This Evening, being the 14th of April ... an Historical Tragedy, called The London Merchant, or George Barnwell. George Barnwell (for the first Time) by Mr Lee, Thorowgood by Mr Wright, Truman by Mr Heyman, Maria by Miss Hamilton, and Millwood by Mrs Lee, To which will be added a Ballad Opera, called The Honest Yorkshireman. No After-Money will be taken. (E.E.C.)

8 July, 1755:

New Concert-Hall ... Thursday 10th of July ... will be presented (gratis) the Tragedy of Merope, newly altered from Aaron Hill, Esq: Dorilas ... by Mr Lee; Poliphontes by Mr Torrington; Narbas by Mr Heyman; Euricles by a Scots Gentleman; Erox by Mr Adams; Ismene by Miss Hamilton, and Merope by Mrs Lee, with an occasional Scene, Dresses and Decorations entirely new; also Musick particularly adapted to the Procession and Sacrifice; to which will be spoke the original Prologue, and a new Epilogue, (on the Alteration of the Play) written by Mr Lee and to be spoke by him and others. No After-Money will be taken. To begin exactly at 7 o'Clock. (E.E.C.)

5 August, 1755:

At the Concert-Hall ... On Thursday next, the 7th of August ... will be performed The Beggars Opera. Captain Macheath by Mr Lee, (being the first Appearance in that Character,) Lucy by Miss Welles, and Polly by Miss Hamilton. The whole to conclude with a Country Dance by the Characters of the Opera.

No Gentleman can possibly be admitted behind the Scenes. Nor will any After-Money be taken ... (E.E.C.)

18 September, 1755:

Concert-Hall Canongate. We can assure the Publick there will be several Theatrical Performances during the Race Week... (E.E.C.)

13 November, 1755:

Concert-Hall Canongate will be opened next Week with some additional Performers of Merit, particularly Mrs Ward, Mr Wilder, and a Gentleman, whose Talents (tho' they might justify some Liberality of Praise) are best satisfied with a modest Recommendation, and, when his Diffidence is expelled by a favourable Reception from the Publick, 'tis hoped they will be sufficient to render him very acceptable in whatever Characters he may afterwards appear.

N.B? Several favourite Tragedies, Musical Pieces, etc. with occasional Decorations will be revived the ensuing Season. (E.E.C.)

25 November, 1755:

Concert-Hall ... Two Performances only this Week, the first this Evening, viz. ... a Comedy called The Stratagem. Archer by Mr Lee. Scrub (for the second Time) by Mr Torrington. Mrs Sullen by Mrs Ward. To conclude with a Country Dance by the Characters.

End of the Play, a new favourite Cantata, (set by Mr Arne) called The School of Anacreon, will be sung by Mr Wilder, from the Theatre Royal in Drury Lane, being his first Appearance on this Stage. No Gentleman can possibly be admitted behind the Scenes, nor will any After-Money be taken. (E.E.C.)

27 November, 1755:

Concert-Hall ... On Saturday next being the 29th instant, will be performed ... a new revived Tragedy, called Oroonoko ... Oroonoko by a Gentleman, (being his first Appearance) Aboan by Mr Keasberry. Daniel by Mr Torrington. Imoinda by Miss Hamilton. Widow Lackit by Mrs Hamilton. And Charlotte Welldon by Mrs Ward (being the first Time of her performing it) ...

... If there be any Neglect in furnishing Ladies and Gentlemen with Bills of the Concert, their giving immediate Intelligence to Mr Lee, in order to have it remedied, will be esteemed as a particular Favour... (E.E.C.)

2 December, 1755:

We can assure the Public, that the Gentleman who on Saturday last performed Oroonoko, with such universal Approbation, will shortly appear in the Character of King Richard III, which will afford the Town an ampler Specimen of his Powers than the Timidity of a first Appearance could possibly admit of. And as the Encouragement he has met with, had determined his Continuance in Edinburgh during the ensuing Season, he is studying several principal Parts in Tragedy, for future Exhibition. (E.E.C.)

4 December, 1755:

Concert-Hall ... Deferred till Saturday next, being the 6th of December ... (on Account of its not being compleatly ready) ... The Historical Tragedy of Richard III. King Richard by the Gentleman who performed Oroonoko, being his second Appearance. And Queen Elizabeth by Mrs Ward. To which will be added a Ballad Opera called, The Honest Yorkshireman. Gaylove by Mr Measberry. Sapsull by Mr Torrington ... (E.E.C.)

11 December, 1755:

Concert-Hall ... On Saturday next, being the 13th of December ... will be presented (gratis) The Historical Tragedy of Macbeth. Macbeth by Mr Lee. Lady Macbeth by Mrs Ward. With the original Musick, Scenes, Dances and other Decorations proper for the Play. ... A New Edition of the above Play (as acted) will be sold at the Pit Door, at one Shilling each. (E.E.C.)

16 December, 1755:

Concert-Hall ... On Friday next, being the 19th of December ... Will be reviv'd the Tragedy of Venice Preserv'd ... Pierre by Mr Lee. Jaffier by Mr Fletcher. And Belvedira by Mrs Ward.

Shortly will be acted, The Provoked Husband ... in which the Character of Lord Townly will be performed by a Gentleman who never yet appeared on any Stage. Lady Townly by Mrs Ward. (E.E.C.)

25 December, 1755:

Concert-Hall ... Tomorrow being the 26th December ... will be presented (gratis) The Tragedy of Merope ... Dorillas ... by Mr Lee. And Merope by Mrs Ward. With the occasional Decorations and Musick, particularly adapted to

the Procession and Sacrifice. Also the original Prologue - And New Epilogue (on the Alteration of the Play) written by Mr Lee; and to be spoke by him, Mr Torrington and Mrs Ward in the Character of the Author's Wife ... (E.E.C.)

27 December, 1755:

Concert-Hall ... On Monday next being the 29th of December ... a Comedy called The Constant Couple ... Sir Harry Wildair by Mr Griffith, Colonel Standard by Mr Lee, and Lady Lurewell by Mrs Ward. With a Ballad Opera, called, Damon and Phillida, Damon by Mr Wilder. Phillida by Miss Hamilton. ... (E.E.C.)

30 December, 1755:

Concert-Hall ... On Wednesday next, being the 31st of December ... the Tragedy of The Orphan ... Castalio by Mr Lee. Polydore by Mr Griffith. Acasto by Mr Heyman. Chamont by Mr Torrington. Serina by Miss Hamilton. And Monimia by Mrs Ward. With a Ballad Opera, called Damon and Phillida. Damon by Mr Wilder, Phillida by Miss Hamilton. (E.E.C.)

1 January, 1756:

Concert-Hall ... On Saturday next, being the 3d of January ... the Historical Tragedy of King Lear. King Lear by Mr Lee. Edgar by Mr Fletcher. Gentleman-Usher by Mr Griffith. And Cordelia by Mrs Barclay. (Being her first Appearance on this Stage.) With a Farce (not acted here these seven Years) called The School Boy. The School Boy by Mr Torrington. Young Rakish by Mr Keasberry. (E.E.C.)

3 January, 1756:

Concert-Hall ... On Monday next being the 5th of January ... a Comedy called, The Conscious Lovers. Young Bevil by Mr Lee. Myrtle by Mr Torrington. Tom by Mr Griffith. Indiana by Mrs Ward. And Phillis by Mrs Barclay (being her second Appearance on this Stage.) With Entertainments as will be exprest in the Bills.

N.B. There was a Pocket Book found after the Play of the Rehearsal, and is ready to be delivered to the Owner on his Application to Mr Lee, and giving proper Marks of his Title thereto. (E.E.C.)

6 January, 1756:

Concert-Hall ... Tomorrow, being the 7th January ... a Comedy called, The Provock'd Husband ... Lord Townly by a Gentleman, (being his first Appearance on any Stage) Manly by Mr Wilder, Miss Jenny by Mrs Barclay. And Lady Townly by Mrs Ward. With a Farce called The Intriguing Chambermaid. Drunken Colonel by Mr Lee. (E.E.C.)

10 January, 1756:

Concert-Hall ... On Monday next, being the 12th January ... a Comedy called, Love Makes a Man ... Don Lewis ... by Mr Lee. Clodio by Mr Griffith. Carlos by Mr Torrington. And Angelina by Mrs Ward. With the Farce of Don Quixote in England. Quixote by Mr Torrington. Bodger by Mr Wilder. Sancho by Mr Lancashire. (E.E.C.)

15 January, 1756:

We are assured that the Conductor of the Theatre purposes a proper Cessation of performing thereat, in due Regard to the appointed Solemnization of a Fast and Thanksgiving for that distinguished Care of Providence we have so lately been Blessed with. (E.E.C.)

20 January, 1756:

Concert-Hall ... Not acted these three Years, Tomorrow being the 21st January ... a reviv'd Tragedy called, The Fair Penitent. Horatio by Mr Heyman. Sciolto by Mr Keasberry. Altamont by Mr Torrington. Rossano by Mr Patterson. Lothario by Mr Lee. Lavinia by Mrs Barclay. And Calista by Mrs Ward. With a Farce as will be expressed in the next Bills. (E.E.C.)

22 January, 1756:

Concert-Hall ... On Saturday next being the 24th of January ... a Comedy not acted this Season, called Much Ado about nothing; Benedict by Mr Lee, Claudio by Mr Griffith, Don Pedro by Mr Torrington, Leonato by Mr Heyman, Hero by Mrs Keasberry, and Beatrice by Mrs Ward. In Act II will be introduced a grand Masquerade Scene. To conclude with a Country-dance by the Characters of the Play. After the Play, the new Ballad, called the Cock and the Bull will be sung by Mr Wilder. (E.E.C.)

27 January, 1756:

Concert-Hall ... Tomorrow, being the 28th January ... a Comedy called, The Busy Body. Marplot by Mr Griffith. Sir George Airy by Mr Wilder. Charles by Mr Torrington. Sir Francis Gripe by Mr Glen. Isabinda by Mrs Keasberry. And Miranda by Mrs Ward. With a Farce, as will be expressed in the next Bills. (E.E.C.)

29 January, 1756:

Concert-Hall ... On Saturday next being the 31st of January ... a Comedy called the Suspicious Husband. Ranger by Mr Lee, and Clarinda by Mrs Ward. To which will be added a Farce, (never performed here) called the Oracle ... Cynthia by Mrs Ward, Fairy Queen by Mrs Hamilton; and Oberon by Mr Wilder; with the original Epilogue to be spoken by Mrs Ward. (E.E.C.)

31 January, 1756:

... Concert-Hall ... On Monday next, being the 2d February ... will be presented (gratis) a Tragedy, called Tancred and Sigismunda. Tancred by Mr Lee. Siffredi by Mr Heyman. And Sigismunda by Mrs Ward. With a Farce. No Gentleman can possibly be admitted behind the Scenes. (E.E.C.)

3 February, 1756:

Last Performance this Week ... Concert-Hall ... Tomorrow being 4th February ... A Comedy called The Conscious Lovers. Young Bevil by Mr Lee, and Indiana by Mrs Ward. With a Farce called the Oracle. Cynthia by Mrs Ward, Fairy Queen by Mrs Hamilton and Oberon by Mr Wilder, with the original Epilogue to be spoken by Mrs Ward.... (E.E.C.)

7 February, 1756:

... Concert-Hall ... On Monday next, being 9th February ... a Comedy called The Conscious Lovers. Young Bevil by Mr Lee, Tom by Mr Griffith, Phillis by Mrs Barclay and Indiana by Mrs Ward. With a Farce (acted here but once) called the Oracle. Cynthia by Mrs Ward, Fairy Queen by Mrs Hamilton, and Oberon by Mr Wilder ... (E.E.C.)

10 February, 1756:

... Concert-Hall ... Tomorrow, being 11th February ,,, will be presented (gratis) King Richard III. Richard by Mr Fletcher. Queen Elizabeth by Mrs Ward. With a

new Farce, (as acting at the Theatre Royal in Drury Lane) called the Apprentice. The Characters by Mr Griffith, Mr Torrington, Mr Wilder, Mr Heyman, Mr Fletcher, Mr Keasberry, Mr Lancashire, Mr Paterson, Mr Adams, Mr Glen, Mr Salmon, and Mrs Barclay. With a Prologue to be spoken by Mr Lee ... (E.E.C.)

12 February, 1756:

... Concert-Hall ... On Saturday next being the 14th of February, ... will be presented (gratis) a Comedy, called The Foundling. Young Belmont, Mr Lee; Sir Charles Raymond, Mr Heyman; Faddle, Mr Griffith; Rosetta, Mrs Barclay; and Fidelity, Mrs Ward. To which will be added ... The Oracle. Cynthia, Mrs Ward; Fairy queen, Mrs Hamilton; and Oberon, Mr Wilder. With the original Epilogue, to be spoken by Mrs Ward. (E.E.C.)

14 February, 1756:

Concert-Hall ... On Monday next, the 16th February ... will be revived (gratis) a Tragedy called The Distress'd Mother. Orestes, Mr Fletcher; Pyrrhus, Mr Torrington; Pylades, Mr Wilder; Phaenix, Mr Glen; Cleone, Mrs Keasberry; Cephisa, Mrs Glen; Hermione, Mrs Hamilton; and Andromache, Mrs Ward, With a Farce called The Intriguing Chambermaid. Lettice, Mrs Hamilton; and Drunken Colonel Mr Lee ... (E.E.C.)

17 February, 1756:

Concert-Hall ... Tomorrow, being 18th February ... will be revived (gratis) a Comedy called The Provoked Wife, with considerable Alterations, Sir John Brute, Mr Lee (being the first Time of his performing it), Heartfree Mr Griffith. Constant Mr Heyman. Lady Brute, Mrs Ward. With a Farce, as will ~~will~~ be expressed in the next Bills.... (E.E.C.)

19 February, 1756:

Second Night, Concert-Hall ... On Saturday next, being the 21st February ... the revived Comedy called The Provoked Wife. Sir John Brute (for the second Time) Mr Lee, Lady Brute, Mrs Ward.

End of Act II a humorous Ballad, set by Signor Pasquali, will be sung by Mr Wilder. With the last revived Farce called The Apprentice. Dick ... Mr Griffith, Wingate Mr Torrington; Gargle, Mr Heyman; Simon, Mr Lancashire; Scotsman, Mr Paterson; Irishman, Mr Wilder; Spouters, Mr Keasberry, Mr Fletcher, Mr Adams; and Charlotte by Mrs Wilder. With a Prologue to be spoken by Mr Lee ... (E.E.C.)

21 February, 1756:

Concert-Hall ... On Monday next, being the 23d February ... will be presented (gratis) a Comedy called The Suspicious Husband. Ranger, Mr Lee; Clarinda, Mrs Ward; to conclude with a Country-Dance by the Characters. To which will be added the last revived Farce called the Apprentice. With a Prologue to be spoken by Mr Lee. (E.E.C.)

26 February, 1756:

... For the Benefit of Mrs Ward. On Saturday next, the 28th February ... the Tragedy of Jane Shore. Lord Hastings, Mr Griffith; Dumont, Mr Heyman; Jane Shore, Mrs Ward. With a Farce called Lothe. Frenchman, Mr Heyman, Fine Gentleman Mr Griffith, and Fine Lady, Mrs Ward.

As it has been reported that there are no Seats but what are already taken for this Play, Mrs Ward thinks it incumbent on her to assure the Publick, that there are still Several Seats in the Pit, Boxes and Gallery, yet disengaged.- Pit, Boxes and Gallery will be laid at 2s. 6d. each. (E.E.C.)

4 March, 1756:

Mr Marine's Benefit Concert at Mary's Chapel ... is put off till Tuesday the ninth of March ... on account that there is a Play to be acted in the Concert-Hall ... upon Thursday 4th formerly fixed for his Concert ...

... for the Benefit of Mr Griffith, On Saturday next, being 6th March ... will be presented (gratis) a Comedy called The Provoked Husband. Lord Townly by a Gentleman, (from the Theatre Royal in Dublin, being his Second Appearance on this Stage); Square Richard, Mr Torrington; Manly, Mr Griffith; and Lady Townly by Mrs Ward. With Singing by Mr Wilder. And a Farce (not acted this Season) called the Lottery. Jack Stocks ... Mr Griffith.

These are to acquaint the Publick, That the Directors of the Concert-Hall ... have resolved, in order to prevent Frauds, that for the Future no Tickets shall be bought, or Money taken at the Door of the said Hall; and for the greater Conveniency of Ladies and Gentlemen, Tickets are to be had at the Coffee-house in the Area of the Concert-Hall, and at the Old and John's Coffee-houses.

(Last paragraph repeated in 6 March)

(E.E.C.)

9 March, 1756:

We hear that the Tragedy of Mahomet the Imposter ... which was performed with uncommon Applause at

the Theatre Royal in Dublin) is in Rehearsal at the Concert-Hall, and will be played as soon as possible.

Mr Torrington's Benefit is fixed on Saturday next, when The Funeral ... will be performed. Lord Hardy by a Gentleman from the Theatre Royal in Dublin; Lord Brumpton, Mr Fletcher; Campley, Mr Keasberry; Trusty, Mr Heyman; Trim, Mr Torrington; and Lady Brumpton, Mrs Ward. ... (E.E.C.)

11 March, 1756:

We hear that the Tragedy of Mahomet will be acted on Tuesday next for the Benefit of Mr Wilder.

13 March, 1756:

At Concert-Hall ... for the Benefit of Mr Wilder, Tomorrow the 16th of March ... will be presented (gratis) a Tragedy, (never performed here before) called Mahomet the Imposter; Alcanor by a Gentleman (from the Theatre Royal in Dublin); Mahomet, Mr Wilder; Palmira Mrs Ward. With a Farce, not acted this Season, call'd Flora ... (E.E.C.)

20 March, 1756:

Mr McDougal's Concert that should have been held on Tuesday the 23d instant, is deferred till further Notice, upon account of there being a Play that Night.

25 March, 1756:

Concert-Hall ... On Monday the 29th March ... will be presented (gratis) the Tragedy of Henry VIII ... never performed here before ... The Part of Cardinal Wolsey, by a Gentleman (from the Theatre Royal in Dublin); King Henry, Mr Torrington; Anna Bullen, Mrs Wilder; and Queen Catherine by Mrs Ward. (E.E.C.)

27 March, 1756:

Last Wednesday Evening, the Fatal Marriage being to be played, for Mrs Ward's second Benefit, a number of Gentlemen opposed the Performance till such Time as the Acting Manager should beg Pardon of the Audience for an Advertisement he had several Times subjoined to the Play-bills, which seemed unlike the Stile of a Gentleman, and too insolent to be suffered from a Player; Mr Digges at last appeared, and solemnly declared his Innocence as to the complained of Offence, and, upon their demanding to know the Author, he begged they would not be so severe as to force him to become an Informer, which the Gentlemen then dispensed with

at the earnest Desire of several Persons of Distinction, and in Compliment to her Grace the Dutchess of Hamilton allowed the Performance to go on.

30 March, 1756:

On Saturday Night last, at the Concert-Hall, was given out by Mr Hamilton, a Comedy called Love's last Shift ... for the Benefit of Mrs Hamilton, by Mistake; but as it is not yet resolved what her Play shall be, she begs Leave to inform the Publick, that as soon as she knows she will clear up that Mistake.

1 April, 1756:

Concert-Hall ... On Monday next, being the 5th April, ... will be presented (gratis) the Tragedy of Henry VIII ... never performed here but once ... (cast as in 25 March) ...

By Order of the Proprietors of the Concert-Hall, Canongate, Notwithstanding several Advertisements have been officiously delivered out, advertising the Play of Oroonoko for Saturday next, the Manager of the Theatre thinks it proper to inform the Town, that it is the Play of the Fair Penitent, which is to be represented there, that Evening, for the Benefit of Master Myrton Hamilton.

For the Benefit of Mrs and Mr Hamilton, at the Concert-Hall ... on Saturday next being 3d of April ... will be presented (gratis) a Tragedy called Oroonoko ... Oroonoko Mr Fletcher, Aboan Mr Keasberry, Daniel Mr Torrington, Blandford Mr Heyman, Imoinda Mrs Ward, Widow Lackit Mrs Hamilton, with a Farce as will be expressed in the Bills of the Day.

N.B: As Mrs Hamilton promised to clear up her Son's Mistake of Saturday last, she does it thus:

The hasty Lad, keen for a new Employ,
Ne'er thought it might his Mother's Hopes destroy,
But giddily run on, nor heard her Call,
Though fatal it has proved, as Wolsey's Fall,
For Romeo-like, she's banished from the Hall.

(E.E.C.)

8 April, 1756:

... for the Benefit of Mr Fletcher. (As Mr Fletcher, by the unfortunate Indisposition of Mrs Keasberry, is prevented having the Mourning Bride, which the Manager had been so kind, at great Trouble and Expence, to favour him with the intended Revival of; he humbly hopes the Publick will indulgently prevent his being a Sufferer by so unlucky

an Accident. And as several of his Friends have requested the Provok'd Wife may be advertised in its stead, the Manager having very readily complied with it, Mr Fletcher intreats so material an Alteration, at so short a Notice, may be excused and approved of).

On Saturday next, being April 10th ... will be presented (gratis) a Comedy called The Provoked Wife, with material alterations. Sir John Brute by a Gentleman from the Theatre Royal in Dublin, (being the second Time of his performing it here) and Lady Brute by Mrs Ward. With a Farce as will be expressed in the next Bills.

The last Time of performing it this Season. On Monday next being April 12th, will be ... presented (gratis) the Tragedy of Henry VIII ... (details as in 25 March) ...

(E.E.C.)

13 April, 1756:

Mr Fletcher takes this publick Opportunity of returning the unknown Gentleman Thanks, who favoured him with a Prologue for his Benefit on Saturday Night last - He communicated it immediately to the Manager of the Theatre, who acknowledged with the greatest Gratitude, how proud he should have been to have had repeated what was written with so much Elegance and Friendship. But as some Passages in it were too remarkable on a late unhappy Circumstance, as well as infinitely too favourable to himself; he humbly presumes the generous Author will excuse his not daring to make the Stage liable to the Censure of its being anyways conducive to the Ends of private Satyr or particular Commendation.

20 April, 1756:

By particular Desire of the Masters and Brethren of the Ancient and Honourable Society of Free Masons, for Mr Paterson's Benefit, on Saturday next, being 24th April ... at the Concert-hall ... will be presented a Tragedy called the Fatal Marriage ... Biron by a Gentleman (from the Theatre Royal in Dublin); Villeroy, Mr Heyman; Count Baldwin, Mr Wilder; Carlos, Mr Keasberry; Frederick, Mr Paterson; Jacqueline, Mr Torrington; and Isabella, Mrs Ward. With a Prologue to be spoke by a Brother Mason, properly clothed, and an Epilogue by Mrs Ward. Several Masons Songs between the Acts. After the Epilogue, the Masons Anthem to be sung by Mr Wilder and Mr Adams, with a grand Chorus by the Brethren. And a Farce as will be expressed in the Bills of the Day. Tickets to be had as usual.

(Repeated on 22 April)

(E.E.C.)

17 June, 1756:

The Concert-hall ... having been ornamented and repaired, and a complete Band of Musick provided, it will be opened on Wednesday the 23d instant, with the Comedy of the Miser. The Part of the Miser by Mr Stamper. And ,,, Lapper by Mrs Ward. (The other Characters to the best Advantage) - With a Farce and Entertainment as will be expressed in the Bills. (E.E.C.)
(Repeated on 22 June)

26 June, 1756:

The Tragedy of Theodosius ... (not acted here these Ten Years) will be revived on Wednesday next, at the Concert-hall ... A grand Procession of the Eastern Church in its first Magnificence, with a new Scene and Decorations, together with all the Choruses set by the late ingenious Mr Lampe, is preparing for the Occasion. The Part of Varanes ... by Mr Diggs (being the first Time of his appearing in that Character). And the Part of Athenais by a young Gentlewoman, (being the first Time of her appearing on this Stage.) After which will be presented a Comedy (never perform'd here) of three short acts, called Catherine and Petruchio, (taken from Shakespeare). The Part of Petruchio ... by Mr Stamper. And ... Catherine ... by Mrs Ward. (E.E.C.)

29 June, 1756:

(Advertisement of 26 June repeated ...)

Books of the Comedy to be sold at the Door of the Theatre

...
N.B. Methods are taken to render the House extremely cool. (E.E.C.)

3 July, 1756:

At the Concert-hall ... on Wednesday next, being 7th July ... will be performed (gratis) a Comedy called the Provok'd Wife. (The Manager thinks it almost unnecessary to ensure the Publick, that all Objections to this Play are entirely removed, as the late polite Audiences, at its Representation in the Winter, are repeated Confirmations of its successful Alterations.)

Sir John Brute ... by Mr Diggs; Razor by Mr Stamper; Lady Brute by Mrs Hopkins; and Lady Fancyful ... by Mrs Ward (being her first Appearance in that Character) : The other Characters to the best Advantage.

To which will be added a Farce (never acted here called A

A Hint to the Sailors ... The Prologue, written by David Garrick, Esq: to be spoken by Mr Stamper, in the Character of a drunken Sailor. Will Bowling by Mr Stamper. (E.E.C.)
(Repeated on 6 July)

10 July, 1756:

... At the Concert-hall ... on Wednesday next being the 14th July ... will be presented (gratis) a Tragedy called Hamlet Prince of Denmark. The Part of Hamlet by Mr Diggs, Polonius by Mr Stamper, Ophelia by Mrs Hopkins, and the Part of the Queen by Mrs Ward. The other Parts to the best Advantage.

To which will be added a Farce called the Oracle. The Part of Cynthia ... by Mrs Ward.

N.B. The Play of the Double Gallant is obliged to be put off, to comply with the above Request.

(Repeated on 13 July)

(E.E.C.)

17 July, 1756:

Not performed these Ten Years (Concert-hall ...) On Wednesday next, being 21st July ... will be revived, gratis, a Comedy called The Way of the World. The Part of Petulant... by Mr Diggs, Witwou'd by Mr Stamper, Mrs Marwood by Mrs Hopkins, and the Part of Millamant ... by Mrs Ward, The other Parts to the best Advantage. With a Farce that will be expressed in the Bills.

N.B. Methods are taken to render the House extremely cool.

(Repeated on 20 July)

(E.E.C.)

24 July, 1756:

... (Concert-hall ...) On Wednesday being the 28th July ... will be presented, gratis, a Tragedy called Hamlet Prince of Denmark. The Part of Hamlet by Mr Diggs, Polonius by Mr Stamper, Ophelia by Mrs Hopkins, and the Queen by Mrs Ward ...

(Repeated 27 July)

(E.E.C.)

31 July, 1756:

Concert-hall ... On Wednesday next being the 4th of August ... will be presented, gratis, The Beggars Opera. The Part of Captain Macheath by Mr Diggs, being his first Appearance in that Character on this Stage; Mr Peachum by Mr Stamper; Jenny Diver by Mrs Hopkins; and Mrs Slammekin by Mrs Ward.

To which will be added, a Farce called Duke and no Duke. The Part of Trappolin by Mr Stamper.

(Repeated 3 August)

(E.E.C.)

7 August, 1756:

... For the Benefit of Mr Stamper, At the Concert-hall ... On Wednesday next being the 11th of August ... will be presented, gratis, a Comedy call'd The Suspicious Husband. Mr Strickland by Mr Diggs, Ranger by Mr Stamper, Mrs Strickland by Mrs Hopkins, (being their first Appearance in these Characters). And Clarinda by Mrs Ward. To which will be added a Farce called, The Lying Valet. Sharp by Mr Stamper ...
(Repeated 10 August) (E.E.C.)

18 September, 1756:

During the Race Week. At the Concert-hall ... will be presented, gratis, ... the following Dramatick Performances. On Monday the 27th of September, The Rehearsal ... The Part of Bayes by Mr Love. Being his first Appearance on this Stage these two Years. (The other Characters to the best Advantage.) With many Improvements and Additions, and a great Number of Recruits, as a proper Reinforcement to Mr Bayes's new raised Troops.

On Tuesday the 28th will be presented the Tragedy of Romeo and Juliet. Suitable Preparations are making for this Performance. A solemn Dirge, with a Superb Funeral Procession of Juliet, attended by the different Orders of Monks and Friars in the Roman Church, to the Monument of the Capulets, will be exhibited in it. All the Decorations will be entirely new. The Part of Romeo by Mr Diggs, (being his first Appearance here in that Character). Friar Laurence, Mr Love, Mercutio, Mr Stamper, and the Part of Juliet by Mrs Ward. N.B. The principal Characters to be new dressed, Wednesday the 29th being a Charity Assembly, there will be no Performance.

On Thursday the 30th will be presented the first Part of Henry IV with the Humours of Sir John Falstaff. (Not performed these two Years). The Part of Hotspur by Mr Digges (being his first Appearance in that Character), Sir John Falstaff, Mr Love, Francis, Mr Stamper, and Lady Piercy by Mrs Ward.

On Friday the 1st of October, (....) will be presented, The Beggars Opera. The Part of Macheath by Mr Digges, (being his second Appearance in that Character). The other Characters by Mr Love, Mr Stamper, Mrs Love, Mrs Stamper, Mrs Hopkins, and Mrs Ward.

On Saturday the 2d, will be presented the historical Play of Henry VIII ... The Part of Cardinal Wolsey by Mr Digges, King Henry by Mr Love, (being his first Appearance in that Character), The Duke of Buckingham by a Young Gentleman, (being his first Appearance on any Stage.) Anna Bullen by Mrs Hopkins, And the Part of Queen Catharine by Mrs Ward. In this

Performance will be introduced (as usual) the Grand Coronation Procession of Anna Bullen, with the Ceremony of the Champion in Westminster-hall.

N.B. The last Time of the Company's performing till the Winter Session.

To avoid Confusion by a too sudden Demand of Places, the Box-book is now opened in the Area of the Concert-hall, where Boxes, etc. for these Performances may be taken, and any Letters from the Country, directed to Mr Digges, Manager of the Theatre in the Canongate, for Boxes or Places for the several Entertainments, shall be punctually and carefully obeyed. (E.E.C. except 21 Sep.)

(Repeated on 21, 23, 25, 28, 30 September)

18 November, 1756:

... on Tuesday next, being the 23d of November ... at the Taylors -hall Cowgate, ... will be presented (gratis) a Comedy called, The Gentle Shepherd. The Parts to be performed by a Company of Young Gentlemen. With Singing and Dancing between the Acts. No Gentleman can possibly be Admitted behind the Scenes. Doors to be opened at Five and to begin precisely at Six O'Clock ...

As the Proprietors have been at great Expence in repairing the Hall, Gentlemen and Ladies will have good Accommodation. (E.E.C.)

4 December, 1756:

A new Tragedy, called Douglas, written by an ingenious Gentleman of this Country, is now in Rehearsal at the Theatre, and will be performed as speedily as possible. The Expectations of the Publick from this Performance are in Proportion to the known Talent and Ability of the Author; whose modest Merit would have suppressed a dramattick work, which we think by the concurrent Testimony of many Gentlemen of Taste and Literature, will be an Honour to his Country.

At the Theatre ... on Monday next ... will be performed, gratis, the Play of King Henry VIII. The Part of Cardinal Wolsey by Mr Digges, King Henry by Mr Love, Anna Bullen by Mrs Hopkins, and the Part of Queen Catharine by Mrs Ward. N.B. Any of the Masons Tickets that came too late to be admitted to the Play of Hamlet on Saturday Night, will be received to this Performance. (E.E.C.)

9 December, 1756:

On Tuesday the 14th inst. at the Theatre ... will be performed the new Tragedy of the Douglas.

At the Theatre ... on Saturday next, being the 11th inst. will be performed The Beggars Opera. The Part of Captain Macheath by Mr Digges, Peachum by Mr Love, Filch by Mr Stamper, Lucy Lockit by Mrs Stamper, Jenny Diver by Mrs Hopkins and Polly Peachum by Mrs Love. (E.E.C.)

16 December, 1756:

The new Tragedy of the Douglas, now performing at the Theatre in the Canongate, will be performed this Night, Friday and Saturday, and no more this Season. (E.E.C.)

18 December, 1756:

(This lengthy extract appears in Dibdin: "Annals of the Edinburgh Stage", p. 89.)

21 December, 1756:

Theatre.

To oblige the Publick, with as elegant a Variety of Entertainments as possible, the Manager has procured from London, the new Opera of the Tempest composed by Mr Smith, and play'd with the greatest Applause to several crowded Audiences last Winter, at the Theatre Royal in Drury Lane. That it may have the best Chance of universally pleasing, he has introduced the several Songs in the Opera into the Business of the Play. So that both Harmony and Acting, will, it is hoped, in this Performance contribute to the Pleasure of the Publick. The new grand Overture will be performed according to the Score of the Opera, and nothing omitted but the Recitatives. A principal Scene of the Tempest raised by Magic is new painted for the Occasion; and this Performance will be represented on Monday the 27th Instant ...

... On Wednesday next, being positively the last Time of performing it, the new Tragedy of Douglas.

Theatre in the Canongate, on Thursday next ... will be performed, The Beggars Opera, The Part of Captain Macheath by Mr Digges, Peachum by Mr Love, Filch by Mr Stamper, Lucy Lockit by Mrs Stamper, Jenny Diver by Mrs Hopkins, and Polly Peachum by Mrs Love. With a Dance of Prisoners in Chains, and a Hornpipe.

N.B. After this there will be no Play until the next Week.

(Repeated on 23 December)

(E.E.C.)

1757: The "Caledonian Mercury" for 1757 proved difficult to

locate. A run was eventually traced in the Signet Library,

but in the meantime extracts had been made from the "Edinburgh

Evening Courant" (which for this year supplies much more detail). The normal practice is therefore reversed for 1757. The main extracts are placed under the "Edinburgh Evening Courant" and only additions and variations are noted here under the "Caledonian Mercury".

1 March, 1757:

As in E.E.C., adding to cast of Henry IV: Prince John, Mr Younger; Chief Justice, Mr Heyman; Bardolph, Mr Lancashire; Page, Master Lewis; Hostess, Mrs Davenport; Doll Tearsheet, Mrs Love.

3 March, 1757:

As in E.E.C., adding to cast of Spanish Friar: Bertran, Mr Davenport; Pedro, Mr Ryder; Drawer, Master Lewis; Leonora, Miss Ryder.

8 March, 1757:

As in E.E.C., adding the cast of The Sheep Shearing: Florizel, Mr Ryder; Polixenes, Mr Younger; Alcon, Mr Heyman; Autolycus ... Mr Love; Mopsa, Mrs Love; Dorcas, Mr Stamper; and the Part of Perdita by Mrs Hopkins. The Favourite Epilogue by Mr Love, in the Character of the Pedlar.

10 March, 1757:

As in E.E.C., adding to the Cast of Zara: Orasmin, Mr Holland.

15 March, 1757:

As in E.E.C., adding for Douglas: Between the Acts will be performed select Pieces of old Scots Musick. Also for the Cast of the Farce: Florizel, Mr Ryder; Autolycus ... Mr Love; Perdita, Mrs Hopkins.

19 March, 1757:

As in E.E.C., adding the cast of the Farce: Vizard, Mr Stamper; Mixum, Mr Love; Mrs Mixum, Mrs Love.

24 March, 1757:

As in E.E.C., adding for the cast of Farce: Squire Somebody, Mr Stamper; Micher, Mr Duncomb; Captain

Basil, Mr Fox; Macahone, Mr Love; Fetch, Mr Ryder; Dolly, Mrs Love; Isabella, Mrs Stamper.

26 March, 1757:

As in E.E.C., adding for the Farce:

Tom Thumb ... Master Lewis; King Arthur, Mr Love; Lord Grizzel, Mr Stamper; Glumdalca ... Mr Dawson; Huncamunca, Mr Davenport; Queen Dollololla, Mrs Stamper.

29 March, 1757:

As in E.E.C., adding for the Farce:

Don Quixote, Mr Dawson; Squire Badger, Mr Stamper; Guzzle, Mr Love; Sir Thomas Loveland, Mr Heyman; Fairlove, Mr Davenport; John ... Mr Fox; Sancho, Mr Lancashire; Jezabel, Mrs Davenport; and Dorothea (with a Song in Character) by Mrs Love.

12 April, 1757:

As in E.E.C., adding for the Farce:

Hartop, Mr Stamper; Sir Gregory Gazette, Mr Love; Master Timothy Gazette, Mr Ryder; Jenkins, Mr Younger; and Jenny by Mrs Stamper.

21 April, 1757:

As in E.E.C., adding for the Farce:

Timothy Peascod, Mr Love; Thomas Filbert, Mr Stamper; Parish Girl, Master Lewis; and Kitty Carrot by Mrs Stamper.

26 April, 1757:

As in E.E.C., adding for the Farce:

The Part of Damon by a Gentleman (being the first Time of his Appearance on this Stage) and the Part of Phillida by Mrs Love.

28 April, 1757:

As in E.E.C., adding for the Farce:

Vizard, Mr Stamper; Solomon Snack, Mr Ryder; Mixum, Mr Lancashire; Mrs Mixum, Mrs Love.

30 April, 1757:

As in E.E.C., adding for the Spanish Friar:

Bertran, Mr Holland; Teresa, Mrs Love.

18 July, 1757:

Theatre ... on Thursday next, being the 21st

of July ... will be presented (gratis) the Tragedy of Romeo and Juliet. The Part of Romeo by Mr Digges; Friar, Mr Love; Old Capulet, Mr Layfield; Mercutio, Mr Stamper; Benvolio, Mr Aickin; Tibalt, Mr Osmond, Nurse, Mrs Hamilton; and the Part of Juliet by Mrs Ward.- In the second Act, the Stage will be opened to the Extent of the Theatre, for a grand new Masquerade Seene. At the End of the fourth Act there will be a funeral Procession in the Romish Form, entirely new. The ceremonial Habits, Banners, etc. new painted for this Occasion. An Organ is erected to accompany the solemn Dirge, composed by Signor Pasquali. The Vocal Parts by Mrs Stamper and Mrs Love. And there will for the first Time, be exhibited a new painted Tomb Scene of the Monument of the Capulets ...

11 August, 1757:

... at the Theatre ... on Saturday next being the 13th of August ... will be presented (gratis) the Tragedy of Douglas. The Part of Douglas by Mr Digges; Lord Barnet, Mr Holland; Glenalvon, Mr Love; Old Shepherd, Mr Layfield; Anna, Mrs Hopkins; and the Part of Lady Barnet by Mrs Ward.

This Night will be exhibited the New Wood Scene, With an additional Decoration in the last Act, painted by Mr de la Cour ...

5 January, 1758:

We hear that a new Tragedy called Agis, written by the Author of Douglas, will be preformed, this Season, at Drury Lane.

17 January, 1758:

We hear that the Play of Henry VIII, is now in Rehearsal at the Theatre ... and will be performed on Wednesday the 18th instant. The Part of Queen Katharine by Mrs Ward. (E.E.C.)

9 March, 1758:

We hear that a Tragedy, never performed before, called the Orphan of China, newly translated from Voltair, and adapted to the English Stage, is preparing for Representation at the Theatre.

The whole Stage will be decorated for the Occasion in the Chinese Taste, and the Dresses will be entirely new, in the Form of that Nation.

14 March, 1758:

This Day is Published ... price 1s. 6d. Agis,

a Tragedy, as it is acted at the Theatre Royal in Drury Lane,
and at the Theatre in Edinburgh. (E.E.C.)

18 March, 1758:

For the Benefit of Mr Stamper, on Tuesday next, the 21st March ... will be presented (gratis) a Comedy called, The Conscious Lovers. Bevil Junior by Mr Digges; Cimberton, Mr Stamper; Tom by Mr Brown (being his first Appearance in that Character); and Indiana by Mrs Ward. End of the Play, a Dance; The Drunken Peasant. With a Farce called, The Apprentice ... N.B. Tickets delivered out for the Gamester will be admitted.

4 April, 1758:

For the Benefit of Mrs Mynitt, On Wednesday next, the 5th of April ... will be presented (gratis) a Tragedy, not acted this Season, called, The Mourning Bride. Osmyn by Mr Digges; King, Mr Love; Zara, Mrs Mynitt; Leonora, Mrs Love; and Almeria by Mrs Ward. With Entertainments, as will be expressed in the Bills of the Day....

For the Benefit of Mistress and Master Hamilton, on Thursday next, being the 6th Instant will be performed gratis, the First Part of King Henry IV, Prince of Wales, Mr Digges; Hotspur, Mr Brown; Sir John Falstaffe, Mr Love; and Lady Piercy by Mrs Ward... (E.E.C. - 2nd para.)

2 May, 1758:

The Second Night. This Evening, being Tuesday the 2d of May, will be presented, A Scots Pastoral Comedy, called The Gentle Shepherd ... The Characters to be dressed in the Scots Dresses. Patie, by Mr Digges; Claud, Mr Mynitt; Bauldy, Mr Lancashire; Sir William Worthy, Mr Holland; Peggy, by a person (being her second Appearance on any Stage) Madge, Mr Hayes; Mause, Mrs Hamilton; and Jenny, by Mrs Ward ... N.B. The utmost care and application has been taken to learn the Scots dialect in this piece as perfectly as possible, that the beauty of this excellent pastoral may receive as much justice, as is in the performers power to give it. None but tickets printed for the occasion will be admitted. (E.E.C.)

23 January, 1759:

Monsieur De la Cour takes this Opportunity to acquaint his Friends, that, by Agreement with the Managers of the Theatre, the third Night of the Orphan of China (soon to be performed here) is assigned to him for the Decoration he furnishes on that Occasion; which Night, he hopes, the Lovers of Arts and Sciences will favour, and will be glad to see all his Brothers of the Pencil there ...

25 January, 1759:

By desire of the ladies and gentlemen of the Western counties, at the Concert-hall ... on Monday the 29th inst. will be performed (gratis) the Merry Wives of Windsor, with a Farce as will be expressed in the Bills. (E.E.C.)

3 February, 1759:

On Monday next, the 5th of February ... being Mr De la Cour's Night, ... will be presented (gratis) the new Tragedy called, The Orphan of China, to which will be added a Farce called, Catharine and Petruchio ... N.B. Pit, Boxes and first Gallery, (fitted up and lighted) are all laid at the same Price. (E.E.C.)

10 February, 1759:

The new Comedy, called The Cocquets, or, The Gallant in the Closet, is now in Rehearsal, and will be performed as soon as possible, at the Theatre in the Canongate. (E.E.C.)

17 March, 1759:

On Saturday 3d inst. a Blue Great Coat ... was taken from amongst several other Coats, in the Care of the Door-Keeper at the Playhouse, Canongate... (E.E.C.)

9 June, 1759:

It is credibly reported, that Mr Digges, from the Theatre Royal in Dublin, is expected soon in this country. As everyone must remember the admirable conduct of this stage while that gentleman was manager of it, and in how high a degree of estimation dramatic performances were then held, it cannot but be the universal wish of the public, that so valuable an actor may restore it once more to its former lustre ... (E.E.C.)

16 June, 1759:

On Thursday Evening last, Mr Dexter arrived here from Dublin; and we hear that the Theatre will open next week, for the summer sessions, with the play of Oroonoko, in which he will perform the part of Oroonoko. (E.E.C.)

20 June, 1759:

Sir,

As our Theatre has lately been the subject

of some conversation, and as we hear, with great pleasure, that the Gentleman, to whom the following lines are inscribed, is shortly expected, your inserting them will oblige, yours,
Clio.
(There follows 86 lines extolling Digges)

23 June, 1759:

As there have been many little malicious insinuations convey'd to persons of honour, in relation to a gentleman who now performs at the theatre in the Canongate; such as, that he came to Scotland, to prejudice or prevent Mr Digges and Mrs Ward, etc from appearing there.- The publick may be assured they are without the least foundation in truth, especially as that gentleman is now in articles, under a large penalty, to the Managers of the Theatre Royal in Dublin, and could not, was he ever so willing, perform next Winter in this kingdom. - Mr Digges and Mrs Ward have been invited with every proper encouragement, and as they have promised it is no doubt will soon arrive to compleat the company.- There were some reasons that made it necessary to perform a few plays this summer sessions; it was therefore thought expedient to procure a capital actor, if possible, in compliment to the well known taste of this polite audience. Mr Dexter accepted the invitation, and for a few nights only is engaged to play at Edinburgh. His character, both as a man and an actor is so well known and established, both in England and in Ireland, that it would be ridiculous to think he can want any puff to usher him to the notice of the publick. Their candour will do justice to his merit; his talents will be employed to give them all the satisfaction in his power.

7 July, 1759:

The Comedy of *Amphytrion*, as altered by Mr Garrick from Dryden, and purged of everything the least immoral or indecent, is now getting up at the Theatre in the Canongate, and will be represented next week, with new Dresses, Machinery, and Decorations.
(E.E.C.)

11 July, 1759:

As the Comedy of *Amphytrion* is soon to be performed in the Canongate, it may not be unentertaining to give some account of the progress of that celebrated piece of ancient humour ...

30 July, 1759:

The Tragedy of *Macbeath* is now in Rehearsal, and will be performed at the Concert-hall, on Saturday the 4th of

August, with the farce of Florizel and Perdita, for the Benefit of Mr Dexter.

The short stay Mr Dexter is obliged to make in this kingdom, rendered it impossible for him to have the honour of an acquaintance here, and consequently hindering him from the personal application to the nobility and gentry on this occasion; he therefore has no method but this, to request their presence on his benefit night, to thank them for their past indulgence, and assure them, he wishes for nothing more than a future opportunity of contributing all in his power to their entertainment. (E.E.C.)

19 November, 1759:

To the Publick.

It is with great reluctance I trouble the publick with any circumstance relative to me, or my profession. But as I have received unquestionable information, that some few gentlemen of character have been imposed upon, in regard to the present dismissal from the theatres of Newcastle and Edinburgh, I am enjoin'd by persons, whose commands I shall ever be proud to obey, to print a short state of my case, that the plain truth may be offered for every one's consideration; and as I don't go into much company myself, that the mean artifices of those who industriously do so to hurt me, may be detected and exposed. In a few days therefore will appear, a very brief narrative of the whole transaction. And I most humbly request, in the interim, that every person and family of honour and credit, will be so humane and just as to suspend their judgment, until they hear what a most wrong'd and injur'd man shall relate to them.

W.Digges.

1 December, 1759:

To the Publick.

Though I am sensible to the endless inconveniencencies to which every Manager of a Theatre would subject himself, if he answered the imaginary grievances and complaints of Actors, which are generally despised by the judicious and the impartial, yet I think myself for once obliged to trouble the publick with my reasons for dismissing Mr Digges from the Theatre at New-castle.

I must heretake notice, that last winter, after Mr Digges and Mrs Ward had a signed article of their own dictating, from the Managers, left the Theatre abruptly, just when the House was to be opened, by which the Town was disappointed. We could procure no principal Actors from other Theatres, as they were at that time all engaged, and of consequence, we were obliged to employ inferior Performers.

Sensible of these disadvantages, and the Loss thereby

sustained, I was determined to engage the best Actors that could be had, for this Winter, when I received a letter from Mrs Ward, informing me that she was Mrs Digges, but was not to take that Name till she should be at Edinburgh. She desired to know what salary She and Mr Digges should have? My answer to her was, "That they should have Nine Guineas per week, for nine months, and six Benefits, with the choice of every part in each Play, proper Dresses for themselves, and any other indulgence the theatre could afford".

Conformable to these offers, which were more advantageous than they ever had in this town, Mrs Ward wrote me, that before she had come to a final resolution, she had consulted Mr Digges, "as it was her duty", these are her words in the letter, and assured me that she was to join the Company at Newcastle. She came there, and Mr Digges arrived a short while after her. They began to act, and when I was in that town, she received five guineas, and he four, weekly.

Four days after I left Newcastle, Mr Digges acquainted Mr Love, who manages our Theatre there, that Mrs Ward was to set out for London next morning, in consequence of an engagement with Mr Rich, which he now acknowledges, that she had in her possession ten days before. At that time I was in Newcastle, but there was no mention of it made to Mr Love or to me. She, with whom only I had corresponded, and who had agreed for Herself and Mr Digges, left me in this unjust manner, without any previous notice, and that too with the consent and approbation of Mr Digges. They knew that I had refused Actors of distinguished merit on their account, whose offers I can produce. Therefore, in strictest justice, I think I had a right to dismiss Mr Digges, with whom I had not made any agreement by himself.

I am thoroughly convinced, from the conduct of Mr Digges, both last winter and this, that his sole intention was to divest me of the property of the Theatre. Indeed he boasted of it in a letter to Mr Calender. Nay, when he was at Newcastle, in a conversation with Mr Love, he expressed his concern that Mr Love had taken a share in the management, because he, Mr Digges, "would have ruined my plan, and got the Theatre on his own terms."

Labouring under these disappointments, I have wrote to every Theatre in Britain and Ireland, to engage capital Actors on such terms as our Theatre can afford. I hope my endeavours will be successful; if they should not, I flatter myself, that the Publick will be satisfied that I have done my utmost to support the Character and Reputation of this Theatre. As it is by their patronage, that this rational and elegant entertainment is carried on, it shall always be my chief view to gratify and please them.

When Mr Digges came here some weeks ago, several ladies and gentlemen enquired if he was to be engaged this season. My answer was, "That Mr Digges had not applied to me, nor

anyone from him; that it was my business, as manager, to please the Town, and not the Actor; that if they thought Mr Digges, or any performer that could be procured, material for their entertainment: It was my duty to have them, whatever just title of resentment I might have. "Mr Digges has plainly shewn, by his behaviour towards me that I can have no confidence in performing any article I could make with him at present. He boasts, in his Case, that he is countenanced by persons of character and distinction; I dare say, if this be so, he can be at no loss to find Security for his continuing to play till the end of the season, on having his salary regularly paid to him.

I hope the publick will forgive me, as this shall be the last time I shall trouble them on such a subject. I shall only add, that it shall be my main study to put this entertainment under such regulations, as shall make it agreeable to the Polite Audience.

D. BEATT.

To the Publick.

The very remarkable spirit, with which the town has been pleased to receive and consider my case lately published, calls for my most publick, and most grateful acknowledgments; and although above four hundred of them have been distributed, yet as a great demand for them continues, I have been advised to lodge a number at the bar of John's coffee house, there any lady or gentleman who pleases to send, may immediately receive one.

As the facts I have advanced, yet remain uncontroverted, it must be presumed, any invidious sort of attack on me will meet, from every honest mind, not only with contempt, but resentment. I think it however prudent, to declare, that I am informed, a very plausible advertisement is intended shortly to be published, where, under masque of submission to the publick objections are indirectly levelled at my being employed, and impediments artfully thrown in the way of that unanimous call for my appearance, with which I am so greatly honoured.

I therefore most humbly intreat, if any thing of so low a nature should appear, that it may make no impression to my disadvantage on any reader, unless my answer to it proves insufficient, to detect the falsehood and malice of its design.

W. DIGGES.

17 December, 1759:

To the Publick.

As I cannot attribute my re-establishment on the stage of this metropolis, to any other cause than the many remarkable proofs I have received of publick favour, I beg

leave to take the earliest opportunity of returning my sincere and grateful thanks, for so apparent a testimony of your regard; and for the very indulgent reception I met with, on Saturday evening last. I shall be happy if the most assiduous endeavours in my profession, may prove some little recompence for the great obligations the audience have been pleased to confer upon me, and as my conduct will, I hope, merit their future regard, I shall humbly hope, as I have no reliance but on their justice, that I shall experience the honour of their constant protection.

I am, with the greatest deference,

Your most obliged and obedient servant,

W. DIGGES. (E.E.C.)

29 December, 1759:

On Monday next ... will be performed at the Concert-hall ... The Merry Wives of Windsor; with a new farce called, High Life Below Stairs, ...

And on Wednesday, by desire of the ancient and honourable society of free and accepted Masons of the kingdom of Scotland, will be performed, a Comedy called, The Provoked Husband ... N.B. The Pit will be kept for the brethren. (E.E.C.)

2 January, 1760:

Yesterday, a fire broke out in the Theatre in the Canongate, but was happily extinguished before it did much damage.

16 January, 1760:

Verses to Mr Pope, altered by a lady, and addressed to Mr Digges, of the Edinburgh Theatre, upon reading the Critical Review of the Edinburgh Stage ...

(Four stanzas follow; they contain no information)

23 January, 1760:

On Monday the 28th instant, the comedy of the Recruiting Officer, is to be performed, for the Benefit of Mr De La Cour.

Several abusive and threatening letters having been sent to the manager of the Playhouse, the Hon. Company of Hunters hereby promise a reward of twenty guineas to any person who shall discover the author or authors of such letters, or accomplices therein ...

(First paragraph repeated on 26 January)

(E.E.C.)

28 January, 1760:

A young Gentleman from the Theatre Royal in

Crow-street, Dublin, is to make his first appearance, on Wednesday next, in the part of Romeo, at the Concert-hall
... (E.E.C.)

23 February, 1760:

... On Wednesday next the 27th of February, will be performed, at the Theatre in the Canongate, The First Part of King Henry the IV, with the Humours of Sir John Falstaff. With a Pantomime entertainment. And on Saturday ... will be revived, Milton's Masque of Comus, with a comedy of two acts (never performed here) called the Guardian, for the benefit of Mrs Love. (E.E.C.)

3 March, 1760:

Not acted these two years. For the Benefit of Mr Reddish, on Monday the 12th of March, will be performed, a tragedy called Venice preserv'd ... Jaffier, by Mr Digges. And ... Pierre by Mr Reddish, (being the first time of his appearing in that character.) To which will be added a farce, and entertainments as will be expressed in the bills of the day ... (E.E.C.)
(Repeated on 5 and 8 March)

29 March, 1760:

For the Benefit of Mr Philips, At the Theatre ... on Thursday will be presented, The Beggars Opera. To which will be added, a comedy of two actes, called, the Author. The part of Cadwallader by Mr Foote, with the original Prologue. (E.E.C.)

5 May, 1760:

They write from Newcastle, that on Tuesday the Play of the Fair Penitent was performed there with great applause, in the New Theatre, at the Turk's Head, by some of the officers of the royal volunteers, the female parts played by Actresses late belonging to the Edinburgh Comedians ...

5 July, 1760:

On Wednesday next, being the 9th current, there will be performed at the Theatre in the Canongate, a Concert of Vocal and Instrumental Musick. For the Benefit of Mr Abel. The vocal part by Mrs Stamper ...
(This concert was postponed on 7 July) (E.E.C.)

1. Monday was actually the 10th; this was later corrected.

29 October, 1760:

The Managers of the Concert-hall ... are, at the desire of several gentleman, to give out a certain number of tickets for the entertainments to be performed there during the ensuing winter. Such gentlemen as wish to have them, must call soon at Mr Beatt's house in Monteith's closs, that they may not be disappointed, as the number to be given out will not be augmented. (E.E.C.)

13 December, 1760:

It is said there is now a project on foot, for erecting a new licensed play-house in or near this city, the expence of which is defrayed by a subscription. (E.E.C.)

17 December, 1760:

We hear that Mr Lee is now certainly engaged at the theatre ... and makes his first appearance next Saturday, in the character of Archer, in the Beaux Stratagem. (E.E.C.)

2 February, 1761:

At the Theatre ... on Thursday next will be performed, a New Comedy (never acted here), called The Way to keep Him. The characters by Mr Lee, Mr Aickin, Mr Parsons, Mr King, - Mrs White, Mrs Standen, Mrs Love and Mrs Aickin. (E.E.C.)

11 February, 1761:

Theatre Canongate. On Saturday next ... the Comedy of the Rehearsal will be performed. To which will be added, The Guardian. (E.E.C.)

14 March, 1761:

Mr de la Cour takes this opportunity to inform his protectors and friends, that by agreement with the Managers of the theatre, on Wednesday the 18th instant, (for his benefit) will be ... presented a Comedy called the Tempest, the scenes and decorations painted by himself; together with the farce called the Mock Doctor, not acted before this season. (E.E.C.) (Repeated on 16 March)

18 April, 1761:

... for the benefit of the Poor-house in Canongate, on Tuesday next will be presented the Beggar's

Opera. Macheath, Mr Love; Peachum, Mr Stamper; Lockit, Mr Lancashire; Filch, Mr Parsons; Mat o' the Mint, Mr Philips; Mrs Peachum, Mrs Parsons; Diana Trapes, Mrs Hamilton; Jenny Diver, Mrs Aickin; Lucy Lockit, Mrs Love; Polly Peachum, Mrs Mozeen.

In Act 3d a Hornpipe by a Scots Boy, and at the end of the opera a country dance by the characters. To which will be added, a farce called, High Life Below Stairs. Lovell, Mr Stamper; Freeman, Mr King; Duke's Servant, Mr Aickin; Sir Hary's Servant, Mr Parsons; Philip, Mr Lewis; Tom, Mr Leister; Robert, Mr Cunningham; Coachman, Mr Lancashire; Kingston, Mr Clarendon; Cook, Mrs Dale; Chloe, Mrs Salmon; and Kitty, Mrs Love ... (E.E.C.)

22 April, 1761:

The new Comedy, call'd the Jealous Wife, which is now performing in London with universal applause, is in rehearsal at the Theatre in the Canongate, and will be play'd there on Saturday next. (E.E.C.)

(b) The Eccho:

29 January, 1729:

Dear Eccho,

Having been most agreeably entertain'd on Wednesday last in the Taylors Hall by a Party of young Gentlemen, who acted the Orphan and the Gentle Shepherd, a circle of us reflecting on the Pleasure we received in that Nights Diversion, thought it our Duty to desire you to make our grateful Acknowledgements Publick and acceptable; let them and the World know that we all own'd that nothing of that kind had ever given us so much Delight, everyone having acted his Part with so much Spirit, Harmony and Ease, that neither the vast crowd, nor the length of the Time, appear'd to give the least Pain to the pleas'd Audience: Oblige us further with the Epilogue (in your next Paper) that was sung, by three of the Young Gentlemen ...

(c) Edinburgh Chronicle:

This newspaper contains not only information of plays and casts but also some dramatic criticism. As these comments however are somewhat verbose, the extracts which follow have been very much condensed.

9-14 June, 1759:

It is said, that Mr Digges and Mrs Ward, two celebrated actors, are soon expected in this city; and that the stage here is to be under the direction of the former.

21-23 June, 1759:

... Wednesday, 20 June. The Theatre opened with Oroonoko and the Chaplet; Oroonoko by Mr Dexter, from Dublin. (his first appearance on this stage) ... Mr Dexter's performance of this Character gave us no despicable opinion of his Abilities ... he seems to be better form'd for the Heroe than the Lover, as he appears a good deal deficient in point of Tenderness. His being accustomed to play in a large House, renders his voice ... by far too strong for this; ... Aboan, Mr Love... his figure, voice and deportment, are extremely ill suited to the dignity of the buskin; so he must not take it amiss, if we cannot commend him in a Tragic Walk ... Mr Parsons in the Governor added to our Hopes of his growing reputation; and Mr Holland, in Blandford, must not be past by, without praise. Mr Lancashire's Captain Driver, and Mr Stamper's Daniel, afforded great Entertainment: We cannot however neglect to censure an interpolation by the latter of these Sons of Drollery ... Mrs Cowper's Charlotte Welldon was charmingly play'd; we cannot help thinking this Lady a valuable acquisition to our Theatre ... Widow Lackit was remarkably well performed by Mrs Parsons; and Mrs Mozeen's Imoinda was very delicate and pretty. The different Performers in the Chaplet were all well enough; particularly Mrs Parsons in Pastora, who, with infinite good humour, received all the Applause that the utmost efforts of a highly diverted, though very thin house, could afford.

23-28 June, 1759:

... Saturday, 23 June. Hamlet, with the honest Yorkshireman. Hamlet, by Mr Dexter ... their Capital Actor in the most disadvantageous light ... Mr Dexter, when vehement passion was necessary, showed some masterly strokes of acting; but in the character in general, was but very very indifferent; he neither looked like, nor seemed to enter into the Spirit of it. He ... was far from carrying the appearance of a melancholy man, who was persisting in obstinate condolment ... the shrillness of his voice did violence to the plaintive expressions of the dejected Prince ... Ghost, Mr Love ... Although Mr Stamper's humonous manner of playing Polonius, may be highly applauded by the merrier part of the Audience, yet ... he mistakes the character in making it so ridiculous. Mr Aicken, a young actor, made his first appearance here in Horatio, in which he gave pretty general satisfaction. Mr Lancashire's Grave-Digger ... was performed with a great

judgment. Mrs Parson's merit in the Queen is sufficiently known; And no body has ever seen Mrs Mozeen that will doubt of her pleasing in the gentle Ophelia. The Farce, in general was pretty well acted.

28-30 June, 1759:

... Monday, 25 June. The Stratagem, with the Lying Valet. Mr Dexter's appearance in Archer was very good; and his action, upon the whole, just and natural; we ... congratulate him on ... reducing his voice to a lower and consequently less disagreeable pitch ... We have now ... found Mr Love at home; ... no man can succeed better in his cast of parts. His Boniface was altogether the hearty old English Landlord; ... Mr Aicken supported the character of Aimwell with an agreeable ease and spirit; and Mr Stamper gave us Scrub in his usual perfection ... Mr Fitzmaurice's Foigard ... displayed so remarkable a naivete and fine vein of low humour as must raise him much in the estimation of the Public. Mrs Sullen was indeed exquisitely performed by Mrs Cowper ... Mrs Love in Cherry had all the pertness and vivacity proper for the character, to which she did very great justice. Mrs Aicken made her first appearance here, in Dorinda, but with little approbation, which we would impute to a timidity which we hope time and the use of the stage, will correct. In the Lying Valet, Sharp, Kitty and Guttle, had great merit. Mrs Parsons too made a very good Melissa, particularly when in Man's cloaths, for which her figure is extremely happy.

Wednesday, 27 June. The Provoked Husband, with the Miller of Mansfield. Mr Dexter's Lord Townly was not amiss; and Mr Aicken in Manly met with a great deal of just applause: It gives us pleasure to find this Gentleman daily improving upon us. Mr Love's Sir Francis, Mr Stamper's Squire Richard, and Mr Lancashire's John Moody, were extremely well played. We would however ... let Mr Love know that he frequently confounds the county dialect, with the Scots pronunciation, which ... is an impropriety which ought to be corrected. Mr Parsons had a good deal of merit in Count Basset. Lady Townly, Mrs Cowper. Here our favourite Actress was entirely the woman of quality ... Mrs Mozeen was agreeable enough in Lady Grace, and Lady Wronghead and Miss Jenny were very well acted by Mrs Parsons and Mrs Love. Mrs Hamilton was very decent in Mrs Motherly, although she is now overtaken by age, yet she may be assured that we are not unmindful of her former excellencies.

There is a rural simplicity in the Miller of Mansfield, which is excessively entertaining; and we must do the Performers the justice to say, that it was extremely well represented.

5-7 July, 1759:

... Saturday, 30 June. Romeo and Juliet, with the Virgin Ummask'd. From what we had formerly seen of Mr Dexter's performance, we could not fail to have a very strong prepossession against his appearing in the youthful Romeo ... Mr Dexter was very great in the dying scene ... Mr Love had much approbation in Friar Lawrence; and Mr Stamper appeared to be very well liked ... in Mercutio. Mr Holland deserved more applause in Old Capulet, than he received. Juliet, Mrs Cowpar: ... we were agreeably surprized at her succeeding so well in this character ... All her scenes were finely performed, particularly her last with Romeo; where she displayed a much greater power of acting than we ever could imagine her mistress of ... Nurse, Mrs Love, we would ask those men, who have assumed the conduct of our Stage, in the name of everything that's stupid, what could tempt them to give this part to a person utterly unfit for it, when they had so good a woman as Mrs Parsons? ... the Nurse was wretchedly acted ... we were presented by the appearance of a little prating hussey, imperfectly dressed in an old woman's cloaths. The squeaking of her voice ... was execrable beyond bearing ... We were very well pleased with the farce.

Monday, 2 July. The Careless Husband, with Miss in her Teens. Sir Charles Easy was tolerably acted by Mr Dexter. His confusion ... was extremely well expressed; and his genteel raillery with Lady Betty had great merit ... he seemed now and then to be a little at a loss for the words of his part, which, in some measure, marred his performance. Lord Morelove, Mr Parsons ... he gave a good deal of Satisfaction ... Mr Parsons ... has got a good countenance, a pleasing stage figure, and a sound sonorous voice ... he speaks greatly too fast ... Mr Stamper's Lord Foppington was much better than we could have expected. One thing, that hurt him not a little, was his being very defective in the French pronunciation ... Mrs Cowpar's Lady Betty Modish was extremely lively and spirited. The mock dignity and ludicrous haughty carriage of Lady Graveaire, was excessively well supported by Mrs Parsons, who, in parts in this cast, has always great merit. Mrs Mozeen's Lady Easy, and Mrs Aicken's Edging were pretty well done. In the Farce, Mr Fitzmaurice had all the conceited affectation and foppery of a Fribble. Mr Stamper was scarcely boisterous enough in Captain Flash. Puff was played with true comic humour by Mr Lancashire; nor did Mr Philips fail to entertain us in Jasper. Mrs Mozeen's Miss Biddy was far from deserving censure. We cannot say the same of Mrs Love's Tag.

To the Publishers of the Edinburgh Chronicle.

As you have given space in your Chronicle to criticisms

on theatrical performers, I flatter myself the following remarks will not appear unworthy to be inserted: material I am sure they are to society, tho', perhaps, indifferently executed. ...

... What has at present urged my unpractised pen, is a report that the play of Amphytrion, the most licentious production of Charles II's licentious reign, is preparing for exhibition next week on our theatre, but if all sense of public advantage is not dead, I hope so obnoxious a piece will not be allowed a public hearing ... the whole tenor of it is flattering the most abominable vice...

I am, Gentlemen, your constant Reader, CENSOR.

1-3 December, 1759:

For the Edinburgh Chronicle.

A Paper-war is certainly a harmless war. While other wars, by unavoidable expences, impoverish it, it by the duty arising from the consumption of paper, enriches a nation. Other wars destroy the subjects, it only, the goose-quills of a country. The war which has long been carried on between the nations of Great Britain and France, is of the former; that new commenced war between sovereigns Digges and Beatt, of the latter kind. Digges, in imitation of Britain, struck the first bold stroke; Beatt in imitation of France, keeps up his fire, and meditates reprisals. Digges, like Britain, boasts of his illustrious allies; Beatt, like France, of his numerous subjects and dependents. Digges supports the expences of war by credit; Beatt, upon an emergency, can melt down, if not the plate, yet at least the tinsel ornament of the tragic buskin. Digges, like his native country, despises, Beatt, like France, publishes anathemas against his enemies.

The exact conformity which Mr Digges, in the prosecution of this war, has shewn to the measures of his country, has perhaps influenced me, and, I fondly flatter myself, will influence every worthy patriot in his favour. Beatt, like France, is aspiring too high; it is absolutely necessary to let him know himself. Delenda est Carthago, else Rome is undone. Beatt is undoubtedly blind to his own interest. Certain I am, that Digges's Hamlet and Macheath would in one month bring in more money to the managers, than they received during the whole course of last winter's acting. To none else but Beatt can I attribute Mr Digges' dismissal from the theatre. I know it is a received maxim with Mr Love, that an actor of note (and such Mr Digges must be acknowledged, notwithstanding some defects that attend him, most of which time will remedy) is worthy his pay to any theatre. Meanwhile I would advise Beatt and Love to remember, that it is the public who maintains both them and their actors. The public therefore have an undoubted right to an actor, whom I may term their favourite one.

I once imagined our ladies had more humanity, the gentlemen a better taste, than to sit tame spectators, as they last winter did, while good old Lear was barbarously murdered on the stage, not by his own daughters, but by a limping fiend of an actor. How ridiculous was it to see Lord Townly, with one leg short and the other long, like a hen on a hot girdle, hirling through the stage! Who could endure to see the awkward Gates gnawing the noble words of Shakespeare to pieces? I one day saw Mr Beatt's actors arrayed in their own filthy rags, drawn up in order behind the scenes. Never till that moment stood I in such a presence; never till then had I a right idea of Sir John Falstaff's recruits. No doubt Beatt will amuse us with a tale of a cock and a bull, about bringing Mr Lee. The town are more stupid than cocks and bulls, if they give ear to such a tale. In my opinion, and in the opinion of many, Digges is preferable to Lee. If Lee is the player, Digges is the gentleman. If Digges has a stiffness in his manner, it is the stiffness of a prince and a great man. When his action displeases, his figure delights you.

Upon the whole, if Beatt brings not Mr Digges upon the stage, I would advise to procure a set of tolerable puppets; the company who would attend his actors, will certainly attend his puppets. I can assure them, they will be more entertained, and equally well instructed by the latter.

3d. Dec. 1759

CLIO.

24-26 December, 1759:

... On Saturday the 15th the theatre was opened with the Beggar's Opera. ... Mr Digges in the character of Macheath received remarkable applause at his first appearance, and indeed throughout the whole part; but, we must say, no more than his merit most justly demanded, as an actor of real estimation. ... Mrs Mozeen's appearance excellently suited to Polly... Mr Love's Peachum justly performed; looked the character and maintained it. Mrs Love requires more spirit for Lucy ... on the whole the opera was well played and deserved the applause it got.

Monday 17 December. Hamlet. Mr Digges's Hamlet a perfect character:...figure suits the part...Delivery of soliloquies a perfect example of getting inside the character ... Mr Love's conception of the Ghost proper ... acted the Player also and smiled on audience ... This is forgetfulness which should be checked ... Mrs Mozeen's Ophelia was very well, as was Mr Stamper's Polonius ... Mr Aicken's Horatio showed signs that he would improve ... Mr Lancashire's Grave-digger was naive and pleasing ... Inferior parts below the level of the higher ones ... omissions in dress and ornament ... the play was badly cast.

Wednesday 19 December. The Recruiting Officer. Captain Plume, Mr Digges ... genteel vivacity and easy spirit, though more serious parts suit him better... Captain Brazen ... mis-cast. Mr Stamper's recruit was good and Mr Love's Kite very well played...

Saturday 22 December, Henry IV: Mr Digges not suited to Hotspur... Mr Love conceives and sketches Falstaff well ... appears too often like one expounding to an audience rather than acting the character.

Wednesday 26 December. The Stratagem. Mr Digges ... good conception and performance ... Mr Stamper's Scrub excellent in every way... Mr Love's Boniface well acted and dressed... Mr Aickin's Aimwell pleasing ... a young performer and will improve ... Mrs Cowper suits Mrs Sullen ... Mr Lancashire did justice to Gibbet ... limited in his casts but good in these.

29-31 December, 1759:

(A letter to the editor, protesting against Gentlemen gallanting kept Mistresses to the Play - referring to Thursday, 27 December.)

Thursday, 27 December. Romeo and Juliet. Mr Digges good in Romeo ... conveys emotions well; Mr Stamper as Mercutio and Mr Love as Friar good ideas of parts ... Everything else a matter for reproach ... Mrs Cowper not suited to Juliet in looks or abilities; Mrs Mozeen better suited to the part ... pomp and display lacking ... dress of characters not suited to their dignity ...

Saturday, 29 December. The Provoked Wife. Mr Digges... excellent performance ... never once deviated from character ... Subsidiary parts decently sustained by the several performers, except perhaps Mrs Cowper and Mrs Mozeen should change parts ...

31 December, 1759 - 2 January, 1760:

Communication to the
Author of the Edinburgh Chronicle.

(This consists mainly of an attack on Digges's acting, on the grounds that he had received overmuch praise in the Review.)

5-7 January, 1760:

(The writers of the Review declared that they were not to pay any attention to the anti-Digges remarks in the Chronicle of 31 December - 2 January. They continued with their Review.)

Monday, 31 December. Merry Wives of Windsor ... only Mr Digges and Mr Love good ... even these two had their faults ... Mr Love's Falstaff better here than in Henry IV ...

(Further instalment of the Review of the Review, with more anti-Digges criticism.)

7-9 January, 1760:

Our correspondent, Mr A.M... informs us, that that part of his letter, in our paper of 31 December, in which he complained of some indecencies in a certain set of company in the playhouse has had a very good effect; for that, on Wednesday last a fille de joye, who had taken her seat in one of the side boxes, was, after several intreaties and menaces from one of her gallants, at last removed by the waiters, to the great satisfaction of the company.

This correspondent blames us for postponing the Critical Review of the Theatre, which he looks upon as very entertaining. He is of the opinion that the invectives against Mr Digges in the Remark, proceed rather from motives of resentment and spite, than from any true regard to impartiality and candour; and that the observations on Hamlet and Macheath are manifestly unjust.

The scurrility so conspicuous in every sentence of the Remarks on the Review and their being generally disagreeable to our readers, will account for our giving no place to those remarks for the future.

12-14 January, 1760:

Wednesday, 2 January. The Provoked Husband. Mr Digges as Lord Townly ... played with spirit and propriety ... worked to a proper climax ... Mrs Cowper's appearance not ill suited to the elegance of Lady Townly's character ... Mr Love's Sir Francis Wronghead well played ... Mrs Love ill suited to Jenny ... too old and mature ... Mrs Mozeen would have been better as Miss Jenny and Mrs Aicken as Lady Grace ... characters should be better distributed ... need for careful selection...

Saturday, 5 January. A Bold Stroke for a Wife. Mr Love, Colonel Feignwell ... neither age, person or deportment suited to those sprightly extravagancies ... little point in commenting on the others as the piece itself is to blame ...

14-16 January, 1760:

Monday, 7 January. Love for Love. Valentine suitably performed by Mr Digges ... lighter and more delicate than when he played it last ... Samson Legend, Mr Love ... great spirit and propriety ... suited the part ... Foresight, Mr Stamper ... demands particular commendation ... uniformity of character ... Remaining parts decently performed ...

Wednesday, 9 January. Othello. Mr Digges, Othello ... knew his character but in some degree unequal to the great exertion needed for the part ... Mr Love's Iago not as good as might have been expected ... too vociferous and unguarded ... soliloquies weakened because he expounds author's meaning to the audience and does not appropriate it to the character ... Mr Stamper, Mr Aickin and Mrs Mozeen all good ...

16-19 January, 1760:

Saturday, 12 January. The Rehearsal. Mr Love, Bayes ... spirited and proper ... vanity and humour of the character brought out ... Droll with good comic gesture ...

Monday, 14 January. The Conscious Lovers. Mr Digges excellent as Bevil Junior ... sedate, grave and composed ... Indiana, Mrs Cowper good, though natural deficiencies of expression, countenance and elocution present ... Mr Stamper played Tom well ... respect blended with impudence ... Mr Aickin's Myrtle by no means indifferent ... Other parts made too slight an impression to warrant comment.

(In this issue there is also the story of the "High Life Below Stairs" riot)

19-21 January, 1760:

Wednesday, 16 January. The Gentle Shepherd. No comment ... useless to praise play or criticise characters ... most of them unacquainted with the peculiar language in which it is written ...

Saturday, 19 January. The Committee ... Play a wretched one ...

21-23 January, 1760:

Monday, 21 January. The Beggar's Opera ... Brilliant audience ... no further comment as the one on 15 December enough ... Mrs Love more spirited as Lucy ...

(Editorial note saying the Critical Review of the Theatre has been discontinued because the readers are dissatisfied with the subjects and the authors so expressing themselves as to make the belief the publishers were the authors of it, whereas they have nothing to do with the playhouse or players ...)

25-27 February, 1760:

On Monday night ... a merchant's clerk of this city ... was accosted ... by a ... young man ... He said he had come from the playhouse, and talked some time

about the play that had been acted that night...

16-19 April, 1760:

There is to be a procession of the Free Masons, on Monday next at six o'clock in the evening, from St John's Lodge, to lay the foundation stone of the Canongate charity workhouse; and that they are to return to the playhouse, where Macbeath is to be played for the benefit of the intended poorhouse.

(d) Edinburgh Evening Courant: 1718-60.

21 January, 1725:

Tuesday last being the Birthday of Prince Frederick, there was an extraordinary Appearance of Ladies and Persons of Distinction at a Musick Opera in this City.

23-4 August, 1725:

We hear that on Thursday next, two fine Plays are to be acted in Haddington by the Grammar School, on a publick Stage, called the Siege of Damascus and Aesop.

31 August - 2 September, 1725:

...We are advised from Haddington that on the 26th ult. the Siege of Damascus, a Tragedy, was acted in the Forenoon, and the Comedy Aesop in the Afternoon by the Noblemen and Gentlemens Children, Scholars of the Grammar School there, to the great Satisfaction and Surprise of many Ladies of Quality, Nobility, Gentry and Crouds of other Spectators, who notwithstanding the Storminess of the Day, resorted thither to have the Pleasure of that Diversion.

16-18 January, 1728:

An Admonition and Exhortation by the Presbytery of Edinburgh, concerning Stage-Plays ...

The Presbytery taking to their Consideration, That there is lately come to this city a Company of Stage-Players, who are acting Plays within the Precincts of it, and having begun with acting One which is filled with horrid Swearing, Obscenity, and Expressions of a double Meaning, tending directly to corrupt the Minds of the Spectators, and to the Practise of

1. The Admonition is dated 30 November, 1727.

the grossest Immoralities, And there being good Reason, from a printed Advertisement of theirs, handed about the Town, to expect, that the plays which they shall hereafter act, will be of the like pernicious Tendency ...

(The Exhortation continues in the same strain but gives no further information)

8-9 April, 1728:

Edinburgh, 9 April. Yesterday 'Tony Astons elder and younger Stage-Players were committed Prisoners to the Tolbooth; 'Tis said they are charged with the Crime of carrying off a young Lady, design'd for a Wife of the latter.

17-21 October, 1728:

... We hear a new Set of Comedians, who have a Patent from his Majesty, have taken a Lease of a Piece of Ground in the Canongate, and are there to erect a Play-house.

22-24 October, 1728:

On Tuesday next, being the Twenty-Ninth of this Month, at the Desire of severals of the Nobility and Gentry of East Lothian, the Beggar's Opera will be acted at Haddington, by Mr Phipps, and the rest of that Company of Comedians, who have been so happy as to please the Ladies and Noblemen of this Country last Sessions - To begin at 4 o'clock.

11-13 March, 1729:

Edinburgh, 12 March. The Scots Company of Comedians, as they call'd themselves, have, all on a Sudden, elopt, without counting with their Creditors.

11-13 August, 1730:

Leith, 12 August. Yesterday being the 11th Instant, there was a Play out of Textor (wherein were 15 Actors,) acted in the Grammar School of this Town, before a numerous Company, by Mr Kirkwood's Scholars; and after the Play, there were two Orations. All which was performed to the great Satisfaction of all present; the Boys acted to the very Life.

30-31 August, 1731:

Edinburgh, 31 August. We hear from Dalkeith,

that on Friday last, when the Youth of the High School there, were acting the Play of Tamerlane, etc. there was such a great Concourse of People, that some of the Scaffolds, (fell?) down, whereby severals were so miserably bru (ised ?) that their Lives are despaired of.

7-9 September, 1731:

Dalkeith, 7th September. The young Gentlemen of the High School here on the Twenty-seventh Day of August last, acted the Tragedy of Tamerlane, and after Dinner the Provoked Husband. There was present at the Representation a very great Appearance of Nobility and Gentry of both Sexes, perhaps the greatest that ever was seen in Scotland, on any such Occasion. The young Gentlemen acted so as to please many very good Judges, and everyone who was there; the Crowd was so great, that the Uppermost part of the Scaffolding was broke down, but nobody was hurt, except two Boys, one under the Seats who was something stun'd, and another whose Leg was broke, but no Lives in Danger, for the Boys are in a fair Way of Recovery.

31 October - 2 November, 1732:

Edinburgh, 2 November ...
Last Night the Play-house was opened, with Love makes a Man, or, The Fop's Fortune, but their Fortunes being at a low Pass, their Stock (which is now under Par) could not afford the Charges of the House, therefore the Company was dismissed.

12-14 June, 1733:

Tuesday last the Italian Flier performed in the Timber Yard at Leith, but not with such Applause as formerly.

19-21 June, 1733:

Last Tuesday the Italian Flier again performed in the Timber Yard of Leith; but while he was acting on one Rope, a Weaver took the Opportunity, and flew from the Top of another, with the greatest Velocity, by which he attracted no small Part of the Applause, and even some of the Pence given on these Occasions.

21-25 June, 1733:

Edinburgh, 25 June. Last Saturday a Boy died

1. The edges of the newspaper are cut so close that some words are missing.

by a Fall from a Rope, which he received some Days before, while he was endeavouring to imitate the famous Italian Flier. And we hear of many Children that are so hurt, and some who have broke their Legs or Arms.

9-10 July, 1733:

Edinburgh, 10 July. We hear from Glasgow, that the famous Webster, whom we formerly mentioned to have flown down a Rope in the Timber Yard of Leith, and so rivall'd the Glory with the famous Italian Flier, came there some weeks ago, and set up for himself in the Trade of Flying.

26-30 July, 1733:

... Last Week, as the Weaver formerly mentioned, was performing at his new Trade of Flying, in the Burgh of Queensferry, a Young Fellow, too adventurously following his Example, fell from a high Rope, and dung his Brains out.

25-27 February, 1735:

To the Publisher of the Edinburgh Evening Courant.

Sir,

Perth, 22 February.

Your Paper of the 17th bears, That upon the 5th and 7th Days of this Current, the young Gentlemen of the School of Perth acted the Tragedy of George Barnwell in their School-house, and that they did acquit themselves so suitably, that they were admired by all the Spectators, and applauded by the most judicious; and 'tis added, that on the Sabbath thereafter the Rev. Mr William Wilson, one of the Ministers there, preached a very Learned Moral Sermon suitable to the Occasion: But, least the World should be made to believe from the above Account, that such Practices in the School of Perth are approved by the Ministers, and by all the most judicious in that Place: Therefore it is desired, that you'll insert in your publick Paper the following Particulars sent you from a Private Hand.

Perth, 30 January. It was represented to the Kirk Session, that there is a common Report, that the Tragedy, called, The London Apprentice, was shortly to be acted in their School, and that many Judicious Persons both in Town and Country were offended thereat; whereupon the Session did unanimously appoint the two Ministers, with two Elders, to call for Mr James Martin, Master of the Grammar School, and to signify to him, that the Acting of the said Tragedy would give Offence.

Perth, 13 February. It was reported to the Session, that Mr Martin was spoke to, according to Appointment; And it was further Represented, That notwithstanding it was intimate to

Mr Martin, that the Acting of the above Tragedy would give Offence, yet that same was acted on the 5th, and acted over again on the 7th Current in the Schoolhouse of Perth; whereupon the Session appointed a Committee of their Number, to consider upon proper Overtures for suppressing the Stage in the School. From the above Procedure it is expected by judicious Persons in the Place, that such Measures will be concerted with the Concurrence of the Honourable Patrons of the School, that the School of Perth for the future shall not be turned into a Playhouse, and that the Youth shall not be diverted from their more proper and more necessary Work, being employed in the Buffooneries of the Stage. As for the Sermon preached by the Rev. Mr Wilson, from Psalm 50th Verse 21, These Things hast thou done, and I kept Silence; and with Verse 3d, Our God shall come and shall not keep Silence: It was directed against the Sins and Corruptions of the Age, and was very agreeable to the above Purpose and Resolution of the Session.

28-29 July, 1735:

Yesterday Mr Bridges, one of the Comedians, gave a surprizing Evidence of his Dexterity in extinguishing Fire: ...

4-6 November, 1735:

We hear that on Monday next, the Edinburgh Company of Comedians will open their Theatre at the Taylors Hall, with Mr Dryden's celebrated Play of the Spanish Friar, or the Double Discovery, and that they are preparing several new Plays and Entertainments that will be speedily performed, with which they hope the Town will be agreeably diverted.

6-10 November, 1735:

... At the new Play-house in Carruber's Closs, this present Evening, will be performed these several new and surprizing Entertainments on the Slack Rope; Also several new and very admirable Performances, by Signora Violante the famous Italian Rope dancer, (the like never done here) as she did at London for 3 years successively ... (details of various dances and balancing feats) ... To which will be added, a new grotesque Pantomime Entertainment, (as acted at the Theatre Royal) call'd The Tricks of Harlequin; Or, The Jealous Farmer Outwitted. Also a new additional Scene, call'd Harlequin a Statue. The Parts to be performed as follows, viz.

The Jealous Farmer, Mr Quin; Columbine, the Farmer's Wife, Madam Violante; The Farmer's Servant, Mr White; Harlequin, Mr Lafavers; The Potter, Mr Coyll; The Stone-cutter, Mr Dickson.

And also, the diverting Dance, call'd, The Old Woman with Pero in the Basket. After which will be sung, a Dialogue between Mr Carson and Miss Hook, with Entertainments. The Harlequin and Harlequinet Dance, by Mr Lafavere and Miss Jenny. Beginning at 6 o'clock.

6 February, 1739:

This Forenoon the Cause of the Comedians, presently depending before the Court of Session, was called. Their Council appear'd and beg'd till Tomorrow Night to be ready with their Answers, which was allowed accordingly.

4 August, 1746:

We hear that Tomorrow Evening, at the particular Desire of several Ladies of Distinction, for the Benefit of Mrs Ward, at the Taylor's Hall in the Cowgate, will be ... presented, gratis, a Tragedy (not acted here these ten years) called The Unhappy Favourite, or The Earl of Essex; to which will be added a Farce, never performed here, called The Lying Chambermaid, or The House in a Hurry. To begin exactly at half an Hour after Six.

25 August, 1746:

Being the last Night of performing this Season, for the Benefit of Mr Thomson, at the Taylor's Hall in the Cowgate, on Tuesday next, being the 26th of August, ... will be presented (gratis) a Comedy (never acted here) call'd, The Wife's Relief; or, The Husband's Cure. To which will be added (gratis) a Pantomime Entertainment, in Grotesque Characters, (never perform'd but once) call'd, The Amours of Harlequin and Columbine; or, The Grand Turk Outwitted, in three humorous Interludes, The Character of Harlequin by Mr Salmon. Grand Turk, Mr Thomson; First Shepherd, Mr W. Hamilton; Second Shepherd, Mr Ja. Hamilton; First Shepherdness, Mrs Copen; Second Shepherdess, Mrs Ward; Good Genius, Mrs Salmon; The Grand Turk's Man in the Character of Pierot, by Mr Lyon. And the Grand Turk's Daughter in the Character of Colombine. (New dress'd) by Miss Thomson. Monsieur Gasconade, Mr W. Hamilton. Ragoue ... Mr Ja. Hamilton. Priest of Hymen, by Mr Ward. Priestess of Hymen, by Mrs Salmon. The Whole to conclude with a new Dance, by Miss Thomson, and others.

13 July, 1747:

(As in the Mercury, plus) The Days of Performance (during Mr Ryan's short Stay) will be Mondays, Wednesdays and Fridays.

28 July, 1747:

(As in the Mercury, plus) Dancing. End of I Act, a new Polish Dance. End of III Act A new Pantomime Dance.

3 November, 1747:

(As in the Mercury, plus) Leith, 31 Oct. Yesterday being the anniversary of His Majesty's Birthday ... a Sett of young Gentlemen belonging to the Place, none of them above 20 years of Age, moved with a true Spirit of Loyalty and Liberty, did of their own Accord prepare for, and acted the Tragedy of Cato before an audience of near 300 Ladies and Gentlemen, with a Prologue and Epilogue, not only expressive of their own Principles, but tending to inspire the same into others, especially the Youth, which gave great Satisfaction to all present; and a Lady of Quality took so much Notice of their Performance, that she was pleased to return them thanks for it, and said, They were an Honour to their Country ...

21 December, 1747:

A Caution from the Fair Sex.

The Ladies take this Way to return their Thanks to these Gentlemen, whom have been pleased, since the opening of the New Concert-Hall, to grace the Stage with their Presence; they are convinced, these Gentlemen have acted from a Principle of Good Nature, and entirely to make the Ladies happy in giving them so fair an Opportunity of admiring them. But did they know the Execution they have already done, they could not surely be cruel enough to push it further, for Gentlemen arm'd with all the Powers of Looks, Dress, and the most engaging Deportment to catch at all these Opportunities, when the Hearts of Women are most susceptible of tender Impressions is, to speak modestly, not giving the Ladies that fair Play which might be expected from Men of Honour. And finding it therefore absolutely necessary fore the Safety and quiet of our Hearts, we have resolved to signify our Pleasure that no Gentleman, however well shap'd or finely dress'd, shall appear upon the Stage, or betwixt the Scenes, during the Time of the Action; excepting on these Nights, when the House is crowded, and Seats fix'd on the Stage, and then only when the Ladies shall sit there themselves, that thus Things may be preserved on an equal Footing and no advantages taken on either Side. If after this, any Gentleman shall be so rude as to disobey our Orders, he shall not only incur our Displeasure and forfeit all Pretence to the Character of pretty Fellow, but we will remit him to the Justice of the Gentlemen of the

Upper Gallary, who we doubt not will chastise him, in such a Manner as the Offence deserves.

28 December, 1747:

... The Play of Macbeth is now in Rehearsal at the new Concert-hall ... and, we hear, will soon be perform'd, with the original Musick, compos'd by the late Mr Henry Purcell, Songs, Dances and all other Decorations proper to the Play - The Part of Macbeth to be perform'd by Mr Lacey; Macduff, by Mr Davies; Banquo, by Mr Philips.
(Repeated on 29 December)

28 March, 1748:

(As in the Mercury, plus) To begin at Six o'clock.

25 April, 1748:

(As in the Mercury, plus) Last Night of Playing.

14 June, 1748:

Tomorrow, being Wednesday, will be presented (gratis) a Tragedy call'd The Distressed Mother. The Part of Orestes ... by Mr Delane, and the Part of Pyrrhus, by Mr Sparks.

16 June, 1748:

Tomorrow being Friday the 17th of June, will be presented (gratis) an Historical Play, call'd King Henry the IV, with the Humour of Sir John Falstaff, the Part of Hotspur by Mr Delane, and the Part of Sir John Falstaff by Mr Sparks.

N.B. On Monday next, being the 20th of June, will be presented (gratis) a Tragedy (never acted here) called, Theodosius ... For the Benefit of Mr Delane.

21 June, 1748:

Tomorrow being the 24th will be presented (gratis) a Tragedy called Cato: The Part of Cato by Mr Delane; and Sempronius by Mr Sparks. N.B. The Company will continue to perform every Monday, Wednesday and Friday during the Summer Session.

27 June, 1748:

To the Publisher of the Edinburgh Evening

Courant.

Sir,

When every Body is troubling you with Politics, I take this Opportunity of Expressing my Displeasure at the Presumption of Strangers.

As I was looking over the Play-Bills, I found to my no small Astonishment, Mr Davies, who has always with great Justice had our unanionous Approbation, his Name set down there in small Letters, which never appeared but in Capital ones till now.

And I likewise hear, that these very Strangers, who take upon them to alter the Form of our Bills, have, as yet met with louder Applause than Mr Davies, who so far excels them; I hope for the Honour of our Country, it was only given by the vulgar and ignorant; However the Men may vary in their Opinion, I can assure Mr Davies, he is even more, if possible, than ever in Favour with the Ladies; who always regard a superior Merit, without being drawn away by the giddy Applause of the Multitude.

28 June, 1748:

Whereas a Paragraph was yesterday published in this Paper, relating to my Name's not being inserted as formerly in Capital Letters in the Bills; I beg Leave to assure the Publick that I knew nothing of it directly or indirectly, till I saw it in Print.

Thomas Davies.

30 June, 1748:

At the new Concert-hall, Tomorrow being Friday, will be presented (gratis) a Tragedy call'd King Richard the III. The Part of King Richard, by Mr Delane. And the Part of the Duke of Buckingham, by Mr Sparks.

4 July, 1748:

... for the Benefit of Mr Simpson, At the new Concert-hall, this present Evening being the 4th of July instant, will ... be presented (gratis) a Tragedy call'd Oroonoko, ... the Part of Oroonoko by Mr Delane; Aboan, by Mr Sparks; Blandford, by Mr Simpson; and Imoinda, by Mrs Ward.

12 July, 1748:

(As in the Mercury, plus) Monimia, by Mrs Hamilton, with new Entertainments of Dancing by M. Picq and Mademoiselle d'Efrene, particularly a new comic Dance call'd the Drunken Peasant:

21 July, 1748:

(...As in the Mercury, plus) particularly after the Play, the Drunken Peasant, by Mons. Picq.
(And for the cast of the Farce) Blister, by Mr Phillips.

28 July, 1748:

... for the Benefit of Mrs Hinde and Miss Este, at the Concert-hall ... on Monday, the 1st of August, ... will be presented (gratis) the Tragical History of King Richard III. The Part of King Richard, by Mr Delane; King Henry, by Mr Davies; and the Part of the Duke of Buckingham, by Mr Sparks ... (then as in the Mercury, except for the last sentence)

8 September, 1748:

To all Encouragers of Plays, etc.

I was
Yesterday most agreeably surprized to find a Play Bill put into my Hand, for the Benefit of Mrs Salmon; the Play is called The Distrest Mother; which, as far as I can conceive, is very well adapted to Mrs Salmon's present condition; and though I never yet saw a Play acted, I am resolved (if I have Life and Health) to be present at the acting of this; not for the Sake of seeing the Play, but out of Compassion to the unhappy Woman, whose Benefit it is for; and I hope all that ever encourage Plays, or have the least Compassion for the Unfortunate and the Distressed, will do the same.

And as Compassion and Forgiveness is both a Christian and laudable Virtue, I hope that the Gentlemen belonging to the Playhouse, as well out of Regard to their own Honour and Reputation, as Regard to Mr Salmon and his distressed Family, will not only forgive him, (whatever had happened amiss between them) but likewise admit him into the Company again; which, I dare affirm, will be a more brave and laudable Action, and gain them more Reputation in the Eyes of the World, than any other Thing they possibly can perform.
N.B. The Play is to be on Monday next.

29 September, 1748:

To the Publisher of the Edinburgh Evening
Courant.
Sir,

As I am a Favourer of Dramatick Performances, when well conducted, the proper Management of the Theatre is a Thing I have a good deal at Heart, It is therefore, with some Concern that I have, for some Time past, observed the Conduct of the

present Directors of our Stage: These Gentlemen, puff'd up with the great Encouragement they have received, I shall not say undeservedly, have carried Things with a very high Hand, behaving more like the Masters and Directors of the Town, than what they should be, its humble Servants and Dependants. To give Examples of this, is almost needless, they are so many, and so recent, that they must well be remembered by all. Not satisfied with the common Profits of the House, and their several Benefits as usual; (when even these were far greater than their Predecessors in this Place ever enjoyed,) yet these Benefits were repeated, upon various Pretences, in a manner entirely new and unprecedented. And after all, as it were to close the Scene, the Town must again be laid under Contribution for the Support of their Friends and Servants, Strollers, whose Names we never before heard of. And now as a new and further Instance that their Avarice is unsatiable, and their Presumption boundless, I am certainly informed, that they intend to raise the Price of their Annual Tickets, to Two Guineas each; which is double what they were formerly sold for; but I hope no Man of Spirit will allow himself to be so far imposed on, as to purchase any of these Tickets, at such an exorbitant Rate. And if the Great could be prevailed on, to withdraw their Company from the New Concert-Hall for a while, these Assuming Gentlemen would soon be reduced to Reason, and oblig'd to behave themselves in a more becoming Manner for the Future.

I am, Sir,

Your most humble Servant.

Edinburgh, 26 Sept. 1748

4 October, 1748:

To the Author of the Edinburgh Evening

Courant.

Sir,

The Proprietors of the Concert-Hall having always, to the best of their Power, discharged their Duty to the Publick, they were not a little surprized to find themselves so warmly attacked, in a Letter inserted in your Paper of last Thursday.

What the Gentleman means by our behaving like the Masters and Directors of the Town, it is scarce possible to guess. We have too just a Sense of our Dependence on the Publick to be guilty of such Arrogance and Presumption, We have always gladly listened to the Advice and Instruction of Gentlemen, especially such as were distinguished for their Humanity, Taste, and good Sense.

Charity and Avarice seem incompatible: The Gentleman charges us with the latter, and yet checks us for the former. Those unhappy Persons he calls Strollers, and our Friends, were known to us only by their Misfortunes; and if to relieve the Distress be a Crime, I'm affraid we must plead guilty:

But, from his too great Eagerness to attack us, the Gentleman forgets that he slurs the Generosity of the Publick, without which our Pity would have signified nothing.

One, and one only, unprecedented Benefit there was: It is hoped, the Persons who were distinguished by that uncommon Mark of Publick Favour will make all the Returns of Gratitude in their Power.

By two or three extraordinary Benefits the Purchasers of Annual Tickets were deprived of so many Nights: but it ought to be remembered, that the Number of Concerts this Year, exclusive of the Benefits, far exceeded that of any former Year: at the highest Computation the Subscribers did not pay above 9d. or 10d. each Concert.

The Gentleman having closed the Scene, we imagined the Play was ended; but he once more draws up the Curtain, and, to prove that our Avarice is insatiable, and Presumption boundless, says, "He is certainly informed we intend to raise the Price of Annual Tickets to Two Guineas each." We beg Leave to assure him, that he is misinformed, and that we have no such Intention.

He concludes with a good-natured Wish, that the Nobility and Gentry, (who have been so good as to honour us with their Protection and Presence) would be prevail'd on to desert us, in order to humble our Pride, and reduce us to Reason. We are willing in every Respect to submit to the Publick, whose Servants we are, whose Commands we will obey with Pleasure, and whose Encouragement we no longer can desire than we endeavour to serve.

6 October, 1748:

To the Publisher of the Edinburgh Evening

Courant.

Sir,

The Proprietors of the New Concert-Hall having been pleased to publish in your Paper of Yesterday, a very pert Answer to my Letter inserted in that of last Thursday, I hope it will not be thought impertinent in me to make some Reply thereto, especially when it appears that these Gentlemen have not in their Answer, done me all the Justice I could reasonably expect, for not to mention the many insignificant Mistakes they falsely charge me with, I shall only in particular, observe, that they greatly injure me when they say, "That while I accuse them of Avarice, 'I check them for extending their Charity to Persons in Distress,' than which, there can be nothing more contrary to my meaning and Inclination, as there is no Part of their Conduct I more highly approve of; but yet, I humbly apprehend, that the Publick has an undoubted Title to know who these Persons are, and to judge from their Circumstances whether or not they be entitled to such a Favour, before any Benefit is

allowed them: These Gentlemen likewise, towards the Close of their Answer, seem indirectly to charge me with advancing a Falsehood, by their denying that they intend to raise the Price of their Annual Tickets to Two Guineas each. This in so far as regards the present, is a Circumstance that may indeed be true, and which I am glad to hear of: but that they lately had such an Intention, tho' now happily frustrated, is what I can prove by undeniable Evidence, having heard it Second-hand from one of themselves. There are also several other Absurdities and Contradictions in their Answer, that could be easily pointed out, were it not, that the so doing would swell this Reply to too great a Length to have a Place in your Paper: I shall therefore conclude with declaring, upon the whole, that it was only with a Design to promote the Interest of the Publick, whose just Rights I apprehended, were encroached on, that I entered into this Dispute: And, if my weak Endeavours towards that End have been attended with the least Degree of Success, (which is what I have some Reason to hope they have) I shall think myself amply rewarded for my trouble; at the same Time, I can assure these Gentlemen, upon whose Conduct I have presumed to Animadvert, that for the future, so long as they shall behave in a Manner suited to their Function and Character, they shall not find a more sincere Friend than,

Sir, Your most humble Servant.

Edinburgh,
5 October, 1748:

29 December, 1748:

Sir,

As I am a constant Attendant at all good Plays, I am greatly pleased to hear Milton's Masque of Comus is to be represented on Monday next at the Concert-Hall: I always was a great Admirer of that little Piece, which for Fable, Sentiment, Diction and Moral, is superior to any Thing of the Kind, in our own, or perhaps any other Language. Why so fine a Work should remain unnoticed, for near a century, we ought not much to wonder, since his Paradise Lost lay buried among Heaps of Rubbish, at a Time, when Davenant's Gondebert was in high Repute. I hear the Players have spared no Cost in Decorations, etc. and hope they will meet with proper Encouragement. I am, etc.

13 March, 1749:

(As in the Mercury, plus) Act the 2d Le Sabotier by Mons. Picq. Act 3d The Rival Courtezans, by Mons. Picq, Mademoiselle De Frene and Mrs Davenport. After the Play a new Dance, call'd The Provencale, by M. Picq and

M. de Frene. After which a Minuet, by M. de Frene (in Mens Clothes) and Mrs Davenport.

16 March, 1749:

Not acted these Five Years ... for the Benefit of Mrs Davenport. At the Concert-Hall ... To-morrow will be ... presented (gratis) The London Merchant ... George Barnwell, by Mr Lacey, Uncle to Barnwell, Mr Philips, Thorowgood ... by Mr Davies. With Entertainments of Dancing, by M. Picq, Madam. de Frene and Mrs Davenport; to which will be added a Pantomime Entertainment in Grotesque Characters, call'd Pigmalion, or Colombine restor'd, with Alterations and Additions.

N.B. Whereas the last Time this Entertainment was perform'd, the latter Part of it miscarry'd, occasion'd by the sudden Indisposition of the Person, who had the Management of the Scenes and Machines; the Public may be assur'd, That such care shall be taken as will prevent the like, and such Alterations made thro' the whole, as we doubt not, but will give general Satisfaction.

27 March, 1749:

... For the Benefit of Miss Este. On Wednesday next ... will be presented (gratis) a Play (not acted this Season) call'd Oronoko ... The Part of Oronoko ... by Mr Davies; Aboan, by Mr Philips; Widow Lockit, by Mrs Hinde, and the Part of Imoinda, by Mrs Crofts. To which ... will be added the Tragedy of Tragedies, or Tom Thumb the Great. The Part of Tom Thumb by Miss Este; Huncamunca, by Mr Lacey ...

4 April, 1749:

... For the Benefit of Mr Berry: at the new Concert-Hall, This Day (April 4) ... will be presented (gratis) a Tragedy (not acted this Season) call'd Cato. The Part of Cato to be performed by Mr Davies, (being the First Time of his appearing in that Character) Marcus, by Mr Lacey, Lucius, by Mr Philips, Lucia by Mrs Crofts, and the Part of Marcia by Mrs Hamilton. To which will be added a Tragi-Comick Farce, call'd Chrononhotonthologos. With Entertainments of Dancing by Mr Picq and Madam de Frene. To begin at half an Hour after Six ...

6 April, 1749:

(As in the Mercury, plus two extra in the cast of the main Play and a different Farce) Bellamy, Mr Davenport; Jacintha, Mrs Davenport, To which will be added, The Anatomist or Sham Doctor; the Part of Mr Le Medecin, by Mr Lacey; the

Part of Crispin by Mr Phillips, with Dancing by Monsieur Picque, Madam de Frene, and Mrs Davenport.

28 September, 1749:

(As in the Mercury, plus) The old annual Tickets being expired, new ones for the Year ensuing are to be had at the Exchange Coffee-house.

5 April, 1750:

(As in the Mercury, plus)

N.B. That all Persons, who have any Demands on the Company, are desired to send in the Particulars thereof to Mr Thomson at his House at Fountain Bridge,

30 July, 1750:

At St. Mary's Chapel, on Wednesday the 1st of August, will be performed the celebrated Masque of Acis and Galatea. The Musick composed by Mr Handel. Tickets to be had at the Coffee-houses and at Mr MacGibbon's at half a Crown each.

21 February, 1751:

(As in the Mercury, plus) The Part of Bassanio by Mr Kennedy; the Part of Gratiano by Mr Ricard; Lancelot by Mr Robertson; ... Duke of Venice by Mr Hinde; Salanio by Mr Davenport, Selerino by Mr Hopkins, Gobbo by Mr Berry, Lorenzo (with Songs in Character) by Mr Corry: ... (the Part of Nerissa by Mrs Robertson) ...

7 March, 1751:

Dundee, 16 Feb. The Magistrates, Town Council, and other Gentlemen, met in the Grammar School of this Burgh, to inquire into the Progress the Boys had made in their Studies ... And on Tuesday, Wednesday and Friday thereafter, the Tragedy of Cato, a Latin and English Pastoral, were acted by several young Boys of the said School, who gained great Applause of the whole Audience, which consisted each Night of about 400 People of the best Fashion, both in Town and Country ... This by Order of the Magistrates.

12 March, 1751:

(As in the Mercury, plus additional cast for

1. of 7 May.

the Farce ... Lord Grizzle, by Mr Hinde, Noodle by Mr Kennedy, Merlin by Mr Berry, Doodle by Mr Hopkins ...

27 June, 1751:

For the Benefit of the Composer of the Entertainment, On Monday next being first July, at the Concert-hall ... will be acted (gratis) a Tragedy, called, The Orphan ... The Part of Castalio ... by Mr Davies; and the Part of the Orphan ... by Mrs Ward.

To which will be added, (gratis) a Pantomime Entertainment, never performed before, called Harlequin Carrier; or The Tanner Unmasked. The Character of Harlequin by Mr Salmon; Father to Columbine by Mr Hinde; Bumpkin his Man by Mr Berry; the Tanner's Dog by Senior Taylorino; and the Character of Manylies the Tanner by Mr Davenport; the Tanner's Wife by Mrs Salmon; Courtezans by Mrs Davenport and Mrs Berry, etc. and the Character of Colombine by Mrs Ward.

N.B. With new Scenes, Machines, and other Decorations proper for the Pantomime, in particular a View of the Road leading to the Sands, where the Dog was killed.

2 July, 1751:

Yesterday a Pantomime Entertainment, called, Harlequin Carrier ... was perform'd, at the new Concert-hall, with universal Applause, in which the incidents of a late surprizing Affair were humorously represented; and is, as we hear, to be exhibited again Tomorrow, for the last Time this Season.

15 March, 1753:

... for the Benefit of a Family in Distress, at the Taylors Hall in the Cowgate, on Tuesday next being the 20th of March, ... will be presented, gratis, a Tragedy, called, The London Merchant ... The Parts to be attempted by a Company of Young Gentlemen, who never appeared on any Stage before. To which will be added a Farce, called, Buckram in Armour, likeways to be attempted by the same Gentlemen ... To begin precisely at Six o'Clock.

25 December, 1753:

Speedily will be published, (newly altered from Shakespear) The Comedy of Much Ado about Nothing; As it will shortly be performed at the Theatre in Edinburgh ... Price 1s. 6d.

The Tragedy of Macbeath, as adapted to the Stages, and acted at the Theatres of London and Edinburgh ...

5 March, 1754:

This Day is published, Herminius and Espasia, a New Tragedy, as it was acted at the Theatre in Edinburgh, and sold for the Author, at the Shop of G. Hamilton and J. Balfour. Price 1s. 6d.

19 March, 1754:

(As in the Mercury, but after Mrs Price's Benefit comes) On a particular Occasion, Mr Torrington's Benefit of Romeo and Juliet which was to have been this Evening, is deferred till the Monday following.

(After Mrs and Miss Hamilton's Benefit is added) Singing by Mr Sheriff and Miss Hamilton, and an Epilogue by Master Myreton Hamilton ...

3 March, 1755:

(After first paragraph of Mercury add) For the better Accommodation of Company, an Amphitheatre will be erected on the Stage, where Servants will be allowed to keep Places.

6 March, 1755:

For the Benefit of Mr Stamper. Tomorrow being the 7th of March, will be ... presented (gratis) a Comedy, called, The Merchant of Venice. Shylock by Mr Lee, Gratiano by Mr Griffith, Launcelot by Mr Stamper, and Portia by Mrs Price, With a Farce (never performed before) called The Simpletons. The principal Parts by Mr Stamper and Mr Torrington. After the Farce Mr Stamper will speak a comick Epilogue, riding on an Ass. ... (Then as in Mercury (Second Paragraph), adding) ... Speaking and Singing Witches by Mr Stamper, Mr Keasberry, Mr Salmon, Mr Lancashire, Mrs Hamilton, Mrs Wright, Miss Hamilton, and Miss Wells.

10 March, 1755:

(As in the Mercury, adding after the Grand Masquerade Scene) At the End of the Play, the Song, Ye Bells and Ye Flirts, etc. by Mr Keasberry.

7 April, 1755:

(As in the Mercury, adding) Singing by Miss Hamilton.

10 April, 1755:

Last Night but one this Season (New Concert-hall) On Saturday being 12 April, will be performed ... the Tragedy of Othello ... The Part of Othello by Mr Lee (being the first Time of Performing it). Jago by Mr Wright, Roderigo by Mr Kennedy, Cassio by Mr Torrington, Brabantio by Mr Salmon, Lodovico by Mr Heyman, Emilia by Mrs Hamilton, and Desdemona by Mrs Lee. With a Farce as will be exprest in the next Bill.

8 July, 1755:

(As in the Mercury, adding)

N.B. A neat Edition of the above Play, as acted, may be had at the Theatre after the Performing. Price 6d.

10 July, 1755:

This Day is published, Price Sixpence ... Merope, a Tragedy. Newly altered from Aaron Hill, Esq: and adapted for the Theatre at Edinburgh ... Much Ado about Nothing, as altered for the Edinburgh Theatre, 6d. ...

23 September, 1755:

Concert-Hall, Canongate. This Evening will be presented The Stratagem. Archer by Mr Lee; Scrub, by Mr Torrington; Mrs Sullen, by Mrs Lee; With a Farce called the Mock Doctor. Mock Doctor by Mr Torrington.

Places for the Boxed to be taken (as in the Winter Season) at the Area of the Concert Hall.

There will be performances at the Concert Hall every Night this Week.

29 November, 1755:

Concert-Hall, Canongate, Tomorrow¹ being Tuesday 2d December 1755, ... will be performed, the Beggar's Opera. Captain Macheath by Mr Wilder, Lucy by Mrs Glen, Polly by Miss Hamilton, In Act 3d will be introduced a Hornpipe. The whole to conclude with a Country Dance by the Characters of the Opera. To which will be added a Farce call'd, Crononhotonthologos ... King Cronhotonthologos by Mr Torrington.

21 February, 1756:

(As in the Mercury, adding at the beginning)

1. 29 November was a Saturday and therefore "Tomorrow" must be an error.

Last Time of performing it this Season

(For the cast of the farce) Dick ... by Mr Griffith, Wingate by Mr Torrington, Gargle by Mr Heyman, and Charlotte by Mrs Wilder.

3 August, 1756:

(As in the Mercury, adding after the cast of the Beggar's Opera) To conclude with a Country Dance by the Characters of the Opera ...

16 November, 1756:

We hear that a young Gentleman from the Theatre in Ireland, is engaged at the Concert Hall in the Canongate, and is to appear on Thursday next in the Character of Marplot in the Busy Body.

20 November, 1756:

We hear the celebrated Tragedy of the Revenge, written by Dr Young, is in Rehearsal, and will be performed at the Concert-hall ... some Day next Week.

11 December, 1756:

On Tuesday, 14th Instant, at the Theatre in the Canongate, will be performed a new Tragedy called Douglas.

18 December, 1756:

(As in the Mercury, adding at the end)
N.B. The Words of the Songs in the Course of their being sung will be printed for the Use of the Audience, and sold at the Door of the Theatre.

25 December, 1756:

The Music never performed here. Theatre, Canongate. On Tuesday next being the 28th December ... will be presented gratis The new Opera of the Tempest ... with all the Songs, Symphonies, etc, etc. Composed by Mr Smith. As performed last Winter at the Theatre Royal in Drury Lane. Singing Spirits, Milcha, Mr Sadler; Ariel, Mrs Love; Prospero, Mr Heyman; Trincalo, Mr Love; Ferdinand, Mr Younger; Caliban, (with new Songs in Character), Mr Stamper; Hypolito, Mrs Stamper; Miranda, Mrs Hopkins; Dorinda, Mrs Ward.

With a new grand Scene, painted for the Occasion of the Tempest raised by Magic. With a perspective Representation of the Ship, Rocks, Ocean, etc. There will be no Music played before the New Overture, The Stage will be entirely darkened

for the Representation of the Storm, the Candles therefore cannot be lighted till after the Commencement of the 1st Act.

... No Gentleman can be admitted behind the Scenes. The Doors to be opened at Five, and to begin precisely at Six o'Clock...

28 December, 1756:

(The above advertisement repeated, and then)

On Thursday next will be performed, A Comedy, never acted here, call'd The Royal Merchant, or, The Beggar's Bush ... Wherein will be introduced, the Mock Coronation of the King of the Beggars...

Places for the Boxes to be taken in the Area of the Theatre.

30 December, 1756:

(The above paragraph repeated and then)

On Saturday next will be performed a Comedy called The Conscious Lovers. The Part of Young Bevil by Mr Digges, Sir John Bevil by Mr Love, Mr Sealand by Mr Heyman, Myrtle Mr Younger, Cimberton by Mr Stamper, Tom Mr Ryder, Daniel Mr Lancashire, Humphry Mr Duncomb, Mrs Sealand Mrs Davenport, Lucinda Mrs Hppkins, Isabella by Mrs Dawson, Phillis by Mrs Stamper. And the Part of Indiana by Mrs Ward...

1 January, 1757:

Theatre Canongate, on Monday next will be performed a Comedy, never acted here but once, called The Royal Merchant ... To which will be added Miss in her Teens...

4 January, 1757:

Theatre. On Wednesday next will be performed The Tragedy of Jane Shore. The Part of Lord Hastings by Mr Digges (being his first Appearance here in that Character). Gloster by Mr Love, Dumont by Mr Heyman. Belmont by Mr Younger. The Part of Alicia by a young Gentlewoman (being her first Appearance on this Stage.) And the Part of Jane Shore by Mrs Ward. To which will be added a Farce, called The Anatomist ...

6 January, 1757:

Theatre. On Saturday next will be performed,

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1. This advertisement and that on 11 Jan. appear to contradict each other. Jan. 4 implies a performance of "Jane Shore" on Jan. 5. If this is so, then the one on Jan. 12 cannot have been Digges's first appearance as Hastings. It may be that the necessary corrections were not made by the printer.

a Comedy called The Conscious Lovers. The Part of Young Bevil by Mr Digges, Mr Sealand by Mr Love. Myrtle, Mr Younger. Sealand, Mr Stamper. Sir John Bevil, Mr Heyman. Sam, Mr Ryder. Lucinda, Mrs Hopkins, Phillis, Mrs Stamper. And the Part of Indiana by Mrs Ward. To which will be added a Farce, call'd Miss in her Teens.

11 January, 1757:

Theatre. On Wednesday next will be performed, The Tragedy of Jane Shore. The Part of Lord Hastings by Mr Digges, (being his first appearance in that Character.) Gloster, Mr Love. Dumont, Mr Heyman. Bellmour Mr Younger. Ratcliffe, Mr Duncombe. Catesby, Mr Fox. Alicia by a young Gentlewoman, (being her first Appearance on this Stage). And the Part of Jane Shore by Mrs Ward. To which will be added a Farce called Lethe.

13 January, 1757:

To the Publisher.

Sir,

As we have generally been esteemed polite in the Choice of our Entertainments, a Circumstance which becomes a characteristic Honour to a Nation, I was concerned to find, the other Evening, a most thin Audience at the Representation of Comus, which was revived at our Theatre on Monday last, I am certain with great Expence and Labour, after four Years Cessation. If my Shame was considerable at the Slight paid by my Countrymen to the Gehius of a Milton, in one of his most beautiful Compositions, my Resentment was agravated by the additional Reflection that many of my Friends were engaged to a most frivolous and unprofitable Amusement, which detained them from so excellent a dramatic Entertainment, performed in every Respect with all the Excellence and Propriety the utmost Delicacy of the Author himself could have desired. It is no exaggeration of the Truth, to assert, that the few Spectators present were delighted with the whole Action, and the various new Embellishments of this agreeable and chearful Masque. The enlivening Force of Harmony, the Expressive Excellence of the Actors, and the Majesty of the Poet's Numbers, happily suited so to each other, as to render this as perfect a Piece as I have seen presented on our Stage ...

... Comus, I hear, is to be played again on Saturday next, when I doubt not but the Sense of a discerning Nation, will give it the Reception it deserves ...

I am., etc.

Laelius.

Theatre.

On Saturday next will be performed, The Mask of Comus. The Part of Comus by Mr Digges. Elder Brother, Mr Younger. Younger Brother, Mr Heyman. First Spirit, Mr Ryder. Second Spirit, Mr Fox. Euphrosyne, Mrs Stamper. Sabrina, Mrs Love. And the Part of the Lady by Mrs Ward. With new Dresses and Decorations, and a grand new Scene of Comus's Court. To which will be added a Farce called The Anatomist ...

20 January, 1757:

Theatre Canongate, on Saturday next will be presented, a Comedy called, The Provoked Wife, The Part of Sir John Brute by Mr Digges. Heartfree, Mr Younger. Constant, Mr Heyman. Razor, Mr Ryder. Taylor, Mr Stamper. Lady Brute, Mrs Hopkins. And the Part of Lady Fanciful by Mrs Ward. In the Drinking Scene the Song of Bumper Squire Jones will be introduced by Mr Digges. With Singing betwixt the Acts by Mr Sadler. To which will be added a Farce, (never performed here) called, The Two Knights, from the Land's End. (Written by Samuel Foote, Esq.)

25 January, 1757:

Theatre. ... Wednesday next will be performed a Tragedy called The Mourning Bride. (In which will be introduced a Triumphant Entry of Moorish Captives,) The Part of Osmyn by Mr Digges. King by Mr Love. Gonsalez by Mr Heyman. Garcia, Mr Younger. Zara, Miss Ryder (Being her first Appearance in that Character). Leonora, Mrs Love, and the Part of Almeria by Mrs Ward. To which will be added a Farce called The Two Knights from the Land's End.... Hartop, Mr Stamper, Sir Gregory Gazette, Mr Love, Master Timothy Gazette, Mr Ryder. Jenkins, Mr Younger, and Jenny by Mrs Stamper.

27 January, 1757:

Theatre. (Not acted here these ten Years) Saturday next will be presented, Love for Love. As this most excellent Comedy has formerly given some Offence, by the Looseness of a short Scene, which is noway essentially necessary to the Plot of the Play, the Publick may be assured, that it will be entirely omitted in the Representation: And the several Alterations made by the Manager been so carefully attended to, that this Piece is rendered as unexceptionable and decent as any Dramatick Work whatever.

The Part of Valentine by Mr Digges. (Being his first Appearance in that Character.) Sir Samson Legend, Mr Love;

Scandal, Mr Younger; Tattle, Mr Heyman; Ben the Sailor, Mr Ryder; Foresight, Mr Stamper; Mrs Frail, Mrs Hopkins; Mrs Foresight, Mrs Love; Miss Prue, Mrs Stamper; And the Part of Angelica by Mrs Ward. With a Farce as will be expressed in the Bills.

As Mr Digges has by Agreement, in Part of Profits, the Receipts of Two Nights Performances, he begs Leave to inform the Publick, that his first Night will be on Wednesday next the 2d of February, when will be presented the tragical History of King Lear, And his three Daughters. The Part of Lear by Mr Digges. (Being his first Appearance here in that Character) And the Part of Cordelia by Mrs Ward.

Such Persons as chuse to favour him with their Commands for Boxes or Places, either for one or both Nights, are desired to send to Mr Digges's opposite the Theatre, where Tickets may be had, and a Box-book is opened for the Occasion.

8 February, 1757:

Theatre. Wednesday next will be presented, The new Tragedy of Douglas. With material Alterations by the Author. The principal Parts by Mr Digges, Mr Love, Mr Heyman, Mr Younger, Mrs Hopkins and Mrs Ward. (C.M.)

10 February, 1757:

Theatre: (Never perform'd here.) On Saturday next will be presented The Second Part of King Henry IV. The Part of King Henry, by Mr Digges; and Sir John Falstaff, by Mr Love; Being their first Appearances in these Character.

12 February, 1757:

Theatre. On Monday 14th instant will be perform'd, The New Tragedy of Douglas. (With material Alterations by the Author) The Principal Parts by Mr Digges, Mr Love, Mr Heyman, Mr Younger, Mrs Hopkins, and Mrs Ward.

Between the Acts will be perform'd select Pieces of Old Scots Music ... None but Tickets printed for the Occasion will be taken at the Pit Door. Pit and Boxes 2s. 6d. Gallery 1s. 6d. (C.M.)

15 February, 1757:

Theatre... On Wednesday next will be presented, The Tragedy of Hamlet ... the Part of Hamlet by Mr Digges, King Mr Love. Polonius by Mr Stamper. Ghost, Mr Younger. Horatio, Mr Heyman. Ophelia, Mrs Hopkins. And

the Part of the Queen by Mrs Ward. To which will be added a Farce called The Intriguing Chambermaid.

17 February, 1757:

Theatre. On Saturday next will be perform'd, The Merchant of Venice. The Part of Shylock the Jew by Mr Digges, being his first Appearance in that Character. Antonio ... Mr Love. Bassanio, Mr Heyman. Gratiano, Mr Ryder. Lancelot, Mr Stamper. Jessica (with a Song in Character) Mrs Love. Nerissa, Miss Ryder. And the Part of Portia by Mrs Ward. With a Farce as will be exprest in the Bills of the Day.

19 February, 1757:

On Monday next will be presented the Tragedy of Douglas, with a Farce called The Double Disappointment.

22 February, 1757:

Theatre... on Thursday next will be presented, The Rehearsal. The Part of Bayes by Mr Love; Johnson, Mr Younger; Smith, Mr Heyman; Gentleman Usher, Mr Stamper; and Amaryllis, by Mrs Love.

With Scenes, Machines, and proper Decorations, Players, Soldiers, Heralds, Cardinals, Lord Mayor, Judges, Serjeant at Arms, Attendants; also the Eclipse of the Sun and Moon; and in Act V the usual Dance of State, and grand Battle, by an additional Reinforcement of Mr Bayes's Troops, consisting of a new-raisd Regiment of Horse. To which will be added a Farce, called the Lottery.

Mrs Ward's Benefit. On Saturday next, will be presented, The Tragedy of Venice Preserv'd. The Part of Jaffier, by Mr Digges; Pierre, Mr Love; Priuli, Mr Younger; Renault, Mr Heyman; Bedamor, Mr Ryder; and the Part of Belvidera, by Mrs Ward.

To which will be added a Farce, (never acted here) called The Tamer Tamed; Or, Catharine and Petruchio Reversed. (Taken from Beaumont and Fletcher). Petruchio, Mr Stamper; Maria, Mrs Ward.

24 February, 1757:

(Mrs Ward's Benefit notice repeated, but with a different Farce) To which will be added ... a Farce called The Oracle. Oberon, Mr Ryder. Fairy Queen, Mrs Love, and Cynthia, Mrs Ward...

N.B. Pit, Boxes and Gallery, will be laid together at 2s.6d. each.

1 March, 1757:

Theatre. Mr Digges's Second Night, Never performed here but once, Tomorrow will be presented the second Part of King Henry IV. The Part of King Henry by Mr Digges; Prince of Wales, Mr Ryder; Sir John Falstaff, Mr Love; and Justice Shallow, Mr Stamper.

To which will be added a Musical Entertainment (never acted here) called The Chaplet. Damon, by Mr Sadler. Palemon, by Mr Fox. Laura, by Mrs Love. Pastora, by Mrs Stamper. (C.M.)

3 March, 1757:

Theatre. Not performed these twelve Years, For the Benefit of Mr Love, On Saturday next will be presented, The Spanish Friar ... The Part of Lorenzo by Mr Digges (being his first Appearance in that Character;) Torrismond, Mr Heyman; Raymond, Mr Younger; Gomez, Mr Stamper; Dominick ... Mr Love; Teresa, Mrs Love; and the Part of Elvira by Mrs Ward. To which ... will be added a Farce, not performed this Season, called The Devil to Pay, ... The Part of Jobson, by Mr Love; Sir John Loverule, (with the Early Horn) by Mr Sadler, and the Part of Nell by Mrs Love ... (C.M.)

5 March, 1757:

Mr Stamper's Benefit. On Monday next will be presented Love for Love. (With material Alterations.) The Part of Valentine by Mr Digges; Sir Samson, Mr Love; Foresight, Mr Stamper; and the Part of Angelica by Mrs Ward.

With a Farce called... the Diversions of the Morning...

8 March, 1757:

For the Benefit of Mrs Hopkins. On Wednesday next will be presented, The Funeral. The Part of Lord Hardy by Mr Digges; Campley, Mr Ryder; Trim, Mr Stamper; Sable, Mr Love; Lord Brumpton, Mr Younger; Trusty, Mr Heyman; Lady Sharlot, Mrs Hopkins; Lady Harriet, Miss Ryder; and the Part of Lady Brumpton by Mrs Ward.

To which will be added a Pastoral Farce (never performed here) called, the Sheep Shearing ... (C.M.)

10 March, 1757:

We hear that a Comedy of Two Acts (written as 'tis said, by Dr Smollett, the Author of Roderick

Random) as 'tis now performing at the Theatre of Drury Lane, will be presented at the Theatre in the Canongate on Monday next, for the Benefit of Mr and Miss Ryder. The Principal Parts are performed by Mr Digges, Mr Love, Mr Stamper, Mr Ryder, Mr Lancashire, Mr Younger, and Mrs Ward.

The Contrast of Characters of the Frenchman, the Highlander, the Irishman, and the Sailor, are esteemed imitably drawn in this Piece. Printed Copies of this Comedy to be had at the Door of the Theatre that Day.

Not acted these twelve Years. For the Benefit of Mr Heyman. On Saturday next will be presented, Zara. The Part of Lusignan by Mr Digges, (being his first Appearance in that Character). Osman Mr Heyman; Chatillon, Mr Younger; Nerestan, Mr Ryder; Selima, Miss Ryder; and the Part of Zara by Mrs Ward. With Singing by Mr Sadler.

To which will be added a Tragic Comic Pastoral Farce, called The What D'Ye Call It. Timothy Peascod, Mr Love; Thomas Filbert, Mr Stamper; the Ghost by Miss Ward; and Kitty Carrot by Mrs Ward. ... (C.M.)

15 March, 1757:

Theatre.... This Evening will be presented, Douglas. With a Prologue, intended to be spoke at its Representation in England, as it is now in Rehearsal at the Theatre Royal in Covent Garden. The principal Parts to be performed by Mr Digges, Mr Love, Mr Heyman, Mr Younger, Mrs Hopkins, and Mrs Ward. With new Dresses and Decorations.

To which will be added a Pastoral Farce, called Sheep Shearing, or Florizel and Perdita. As altered from Shakespeare's Winter's Tale.

And To-morrow will be presented, For the Benefit of Mr Thomson, late Manager of the Theatre. The Drummer ... with a Farce called Lethe ...

N.B. As Mr Thomson's State of Health will not permit him personally to wait on his Friends, he humbly hopes, that they will favour him with their Company that Night. Tickets delivered out for the Taylor's Hall, will be taken in. (C.M.)

19 March, 1757:

Not acted these two Years. For the Benefit of Mr Younger, On Tuesday next will be presented Othello ... The Part of Othello by Mr Digges, (being his first Appearance in that Character); Iago, Mr Love; Brabantio, Mr Younger; Cassio, Mr Heyman; Roderigo, Mr Ryder; Emilia, Mrs Hopkins; and the Part of Desdemona by Mrs Ward (being her first Appearance in that Character). To which will be added a Farce, called, The Vintner Trick'd ... (C.M.)

22 March, 1757:

Theatre. Not performed these ten Years ... For Mrs Ward's Benefit on Thursday next will be presented, Alzira. The Part of Zamor by Mr Digges; Alvarez, Mr Heyman; Ezmont, Mr Love; Carlos, Mr Younger; Emira, Mrs Love; Cephania, Miss Ryder; and the Part of Alzira by Mrs Ward.

To which will be added a Farce, acted here but once, called The Reprisals ... The Part of the English Sailor by Mr Digges; Highland Officer, Mr Love; Irish Officer, Mr Stamper; French Captain, Mr Heyman; Brush, Mr Ryder; Mr Heartly, Mr Younger; and Harriet by Mrs Ward...

Copies of the Farce Price 6d. to be had at the Door of the Theatre.

24 March, 1757:

For the Benefit of Mr Lancashire, on Saturday next will be presented, The Conscious Lovers. The Part of Young Bevil by Mr Digges; Mr Sealand, Mr Love; Myrtle, Mr Younger; Cimberton, Mr Stamper; Sir John Bevil, Mr Heyman; Daniel, Mr Lancashire; Lucinda, Mrs Hopkins; Phillis, Mrs Stamper; and the Part of Indiana by Mrs Ward.

To which will be added a Farce, called, The Stage Coach. Tom Jolt ... Mr Lancashire ... (C.M.)

26 March, 1757:

Not acted this Season. For the Benefit of Mr Lewis, Mr Dawson and Mr Fox, on Monday next will be presented, The Fatal Marriage ... The Part of Biron, by Mr Digges; Villeroy, Mr Heyman; Carlos, Mr Younger; Fernando, Mr Stamper; Jacqueline, Mr Ryder; Young Biron, Master Lewis; Julia, Mrs Stamper; Victoria, Miss Ryder; and the Part of Isabella, by Mrs Ward. With Singing between the Acts. With a Farce, called, Tom Thumb the Great. An Epilogue by Mr Lewis, in the Character of Tom Thumb... (C.M.)

29 March, 1757:

Not acted this Season. For the Benefit of Mr and Mrs Davenport. On Wednesday next will be presented, The Fair Penitent. The Part of Sciolto, by Mr Digges; Haratio, Mr Love; Lothario, Mr Ryder; Altamont, Mr Heyman; Rossano, Mr Holland; Lavinia, Mrs Hopkins; Luculla, Mrs Love; and the Part of Calista by Mrs Ward.

With a Farce called, Don Quixote in England ... (C.M.)

31 March, 1757:

Theatre. For the Benefit of Mrs Love. On Saturday next will be presented, Tancred and Sigismunda. The Part of Tancred by Mr Digges; (being his first Appearance in that Character) Siffredi, Mr Love; Osmond, Mr Younger; Rodolpho, Mr Heyman; Laura, Mrs Hopkins; and the Part of Sigismunda, by Mrs Ward.

With a Farce call'd, The Reprisals ... The Part of Block ... by Mr Digges; ensign Maclaymore, Mr Love; lieut. O'Clubber, Mr Stamper; Monsieur Champignon, Mr Heyman; and Harriet, by Mrs Love; With a new Epilogue on the success of the Tragedy of Douglas at London ... to be spoken by Mr Love in the character of ensign Maclaymore.

That the whole night's entertainment may be perfectly the produce of Scotland, the music will be all ^{old} Scots tunes... On Wednesday next will be presented for the improvements in the Canongate, and to ease widows, orphans, and other people who may be found unable to pay their proportion of the expence of the same, and also to increase the funds for maintaining the Lights, a comedy, called the Provok'd Wife. Tickets delivered out for the Double Dealer will be taken.

2 April, 1757:

Theatre. For the Benefit of Mrs Stamper. On Monday next will be presented, The Miser. The Part of the Miser by Mr Stamper; Frederick, Mr Heyman; Clerimont, Mr Younger; Decoy, Mr Duncomb; Ramille, Mr Ryder; Starv'd Cook, Mr Dawson; Taylor, Mr Lancashire; Mariana, Mrs Hopkins; Harriet, Mrs Stamper; Mrs Wisely, Mrs Davenport; and the Part of Lappet by Mrs Ward.

To which will be added a new comedy of two acts (never performed here) called The Author...

On Wednesday next will be presented ... the Provok'd Wife. The Part of Sir John Brute by Mr Digges. Heartfree, Mr Younger; Constant, Mr Heyman. Razor, Mr Ryder. Taylor, Mr Stamper. Constable, Mr Lancashire. Lady Brute, Mrs Hopkins. Belinda, Mrs Stamper. And the Part of Lady Fanciful by Mrs Ward.

With a Farce as will be expressed in the Bills ... Pit boxes and Gallery, at 2s. 6d. each. Tickets delivered out for the Double Dealer will be taken this Night.

(Repeated on 5 April - in the Mercury also)

12 April, 1757:

We hear that the celebrated tragedy of Mary queen of Scots, is now in Rehearsal, and will be performed in a few days at the theatre in the Canongate. The

characters are to be all dressed in the dresses of the times.

Theatre. On Wednesday next will be presented, Douglas. With alterations as represented on the English Stage. The principal parts to be performed by Mr Digges, Mr Love, Mr Heyman, Mr Younger, Mrs Hopkins and Mrs Ward. With new dresses and decorations. Between the acts will be performed select pieces of old Scots music. With a farce called, The Two Knights from the Land's End... (C.M.)

19 April, 1757:

Not acted these six Years. On Wednesday next will be presented, The Albion Queens ... The Part of Norfolk by Mr Digges; Cecil by Mr Love; Davison, Mr Heyman; Morton, Mr Younger; Gifford, Mr Holland; the part of Douglas by a young Gentleman (being his first Appearance on any stage). Queen Elisabeth, Mrs Hopkins; and the part of Mary Queen of Scots by Mrs Ward. N.B. The characters will be in the dresses of the times.

21 April, 1757:

For the Benefit of the widow Salmon and her children. On Saturday next will be presented, The Orphan: The Part of Castalio by Mr Digges; Accasto, Mr Heyman; Chamont, Mr Ryder; Polydore, Mr Younger; Chaplain, Mr Dawson; Ernesto, Mr Duncomb; Page, Mr Lewis; Serina, Mrs Hopkins; Florella, Mrs Love; and the Part of Minimia by Mrs Ward. With a Farce called, The What d'ye call it. (C.M.)

23 April, 1757:

Not acted this season. On Wednesday next will be presented, The Stratagem. The part of Archer by Mr Digges; (being his first appearance in that character). Mr Sullen, Mr Younger; Boniface, Mr Love. Gibbet, Mr Ryder; Scrub, Mr Stamper; Dorinda, Mrs Hopkins; and the part of Mrs Sullen by Mrs Ward. With a farce as will be expressed in the next bills. (C.M.)

26 April, 1757:

Theatre. ... On Wednesday next will be presented, Douglas. With alterations as represented on the English Stage. The principal Parts to be performed by Mr Digges; Mr Love; Mr Heyman; Mr Younger; Mrs Hopkins; and Mrs Ward. With new dresses and decorations. Between the acts will be performed select pieces of old Scots music. With a Farce called Damon and Phillida. (C.M.)

28 April, 1757:

Not acted this Season. On Saturday next will be presented, The Stratagem. The Part of Archer by Mr Digges; (being his first appearance in that character). Aimwell, Mr Heyman; Mr Sullen, Mr Younger; Boniface, Mr Love; Gibbet, Mr Ryder. Scrub, Mr Stamper; Dorinda, Mrs Hopkins; Cherry, Mrs Stamper; Gipse, Miss Ryder; and the part of Mrs Sullen by Mrs Ward. With a farce called, Trick upon Trick; or, the Vintner in the Suds. (C.M.)

30 April, 1757:

... On Wednesday next will be presented, The Spanish Fryar ... The part of Lorenzo by Mr Digges; Torrismond; Mr Heyman; Raymond, Mr Younger; Gomee, Mr Stamper; Pedro, Mr Ryder; Fa. Dominick ... Mr Love; Leonora, Miss Ryder; and the part of Elvira, by Mrs Ward. With a farce as will be expressed in the bills. (C.M.)

5 May, 1757:

The last Time of performing it this Season. On Saturday next will be presented, the Second Part of King Henry IV. The part of King Henry by Mr Digges; Prince of Wales, Mr Ryder; Prince John, Mr Younger; Chief Justice, Mr Heyman; Sir John Falstaff, Mr Love; Justice Shallow, Mr Stamper; Bardolph, Mr Lancashire; Page, Mr Lewis; Hostess, Mrs Love; Doll Tearsheet, Mrs Stamper. With a farce as will be expressed in the next bills. (C.M.)

10 May, 1757:

Theatre. The last performance but one this season. On Wednesday next will be presented, Douglas ... And on Thursday next will be presented, the last time of performing it this season, The Recruiting Officer. The part of Captain Plume by Mr Digges; Justice Ballance, Mr Holland; Worthy, Mr Ryder; Captain Brazen, Mr Stamper; Bullock, Mr Lancashire; Serjeant Kite, Mr Love; Helinda, Mrs Hopkins; Lucy, Mrs Love; Rose, Mrs Stamper; and the part of Sylvia by Mrs Ward. With a farce called Miss in her Teens.

28 June, 1757:

Theatre. On Thursday next will be presented, The Stratagem. The Part of Archer by Mr Digges; Aimwell, Mr Ryder; Mr Sullen, Mr Layfield; Sir Charles Freeman, Mr Aiken; Boniface, Mr Love; Gibbet, Mr Lancashire; Bagshot, Mr Kniveton; Scrub, Mr Stamper; Dorinda, Mrs Hopkins;

Cherry, Mrs Stamper; and the Part of Mrs Sullen by Mrs Ward. With a Farce called, The Two Knights from the Land's End.

2 July, 1757:

Not performed these seven Years. On Monday next will be presented The Tender Husband ... The Part of Captain Clerimont by Mr Digges; (being his first Appearance in that Character.) Numps, Mr Stamper; Sir Harry Gubbins, Mr Love; Clerimont Senior, Mr Aitken; Mr Tipkin, Mr Lancashire; Mrs Clerimont, Mrs Hopkins; Fainlove, Mrs Stamper; Aunt, Mrs Love; and the Part of Biddy Tipkin by Mrs Ward. With a Farce as will be expressed in the next Bills.

5 July, 1757:

On Thursday next will be presented, Love for Love, With the Humours of Ben the Sailor. The Part of Valentine By Mr Digges; Mr Foresight, Mr Stamper; Sir Sampson Legend, Mr Love; Ben the Sailor, Mr Layfield; (being his first appearance in that Character). Mrs Frail, Mrs Hopkins; Mrs Foresight, Mrs Love; Miss Prue, Mrs Stamper; and the Part of Angelica by Mrs Ward. With a Farce never acted here called, The Englishman in Paris.

9 July, 1757:

... On Monday next will be performed, Hamlet ... The Part of Hamlet, by Mr Digges; King, Mr Love; Polonius, Mr Stamper; Ghost, Mr Layfield; Horatio, Mr Aicken; Laertis, Mr Holland; Rosencrans, Mr Kniveton; first Grave Digger, Mr Lancashire; Ophelia, Mrs Hopkins; Player Queen, Mrs Love; and the Part of the queen by Mrs Ward. To which will be added a Farce, called The Mock Doctor. The Part of the Mock Doctor, by Mr Love; and Dorcas by Mrs Love.

12 July, 1757:

On Wednesday next will be presented, The Rehearsal, The Part of Bayes by Mr Love; Smith, by Mr Osmond; Johnston, Mr Aikin; Gentleman Usher, Mr Stamper; Physician, Mr Layfield; Drawcansir, Mr Lancashire; Prince Volcius, Mr Kniveton; first King of Brentford, Mr Lewis; Second King of Brentford, Mr Holland; Lightning, Mr Lewis; Chloris, Mrs Hamilton; Sun, Mrs Stamper; Parthenope, Mrs Dawson; and Amaryllis, Mrs Love.

14 July, 1757:

On Saturday next will be performed, a comedy called The Provok'd Wife. The Part of Sir John Brute, by Mr Digges; Constant, Mr Holland; Heartfree, Mr Aiken; Colonel Bully, Mr Layfield; Lord Rake, Mr Kniveton; Justice, Mr Osmond; Constable, Mr Lewis; Razor, Mr Stamper; Watchman, Mr Dauson; Lady Brute, Mrs Hopkins; Belinda, Mrs Stamper; Mademoiselle, Mrs Love; Lovewell, Mrs Dauson; Cornet, Mrs Hamilton; and the part of Lady Fanciful, by Mrs Ward.

23 July, 1757:

Theatre. On Monday next the 25th inst. will be presented, the tragedy of Douglas. The Part of Douglas by Mr Digges; Lord Barnet, Mr Aickin; Glenalvon, Mr Love; Old Shepherd, Mr Layfield; Anna, Mrs Hopkins; and Lady Barnet by Mrs Ward. With new dresses and decorations.

Between the acts will be performed select pieces of old Scots music.

This night, for the first time, the stage on the sides and back will be decorated with an entire new Wood Scene, painted for the occasion by Mr De la Cour.

None but Tickets printed for the occasion will be taken at the door.

30 July, 1757:

Theatre. On Monday next will be performed a comedy, called The Miser. The part of the Miser by Mr Stamper; Ramilie, Mr Ryder. Mariana, Mrs Hopkins; Harriet, Mrs Stamper; and the part of Lappet by Mrs Ward. To which will be added a farce, called Lethe ... In which will be introduced the new Character of lord Chalkstone (written by Mr Garrick) never performed here before.

The Siege of Damascus which was intended to be performed at the Concert Hall this week, is obliged to be deferred, on account of the Scenery, which M. de la Cour is preparing for the occasion.

2 August, 1757:

Never performed here, on Friday next will be performed the tragedy of Lady Jane Gray. The part of the duke of Northumberland, Mr Holland; Lord Guilford Dudley, Mr Ryder; Earl of Pembroke, Mr Digges; Bishop Gardner, Mr Love. Dutches of Suffolk, Mrs Hamilton; Lady Jane Gray, Mrs Ward. New dresses are made for this performance, as the Characters are to be dressed in the habits of the times. In the fifth act will be an altar scene.

4 August, 1757:

Never performed here. On Tuesday next will be performed, The Siege of Damascus. Christians. The Part of Phocyas, by Mr Digges; Eumenes, Mr Holland; Herbis, Mr Osmond; Artaman, Mr Kniveton. And the part of Eudocia, by Mrs Ward. Saracens. The Part of Caled, by Mr Love; Abuda, Mr Ryder; Daran, Mr Layfield. With a new Scene of an Encampment, painted by M. de la Cour.
(Repeated on 6 August)

13 August, 1757:

During the Race Week. At the theatre ... will be presented, gratis, (after the several concerts) the following dramatic performances.

On Monday the 15th of August, the Beggar's Opera. The part of Macheath, by Mr Digges; Peachum, Mr Love; Lockit, Mr Layfield; Filch, Mr Ryder; Mrs Slammekin, Mr Stamper; Lucy, Mrs Stamper; and Polly, by Mrs Love.

Not performed these two years. On Tuesday the 16th will be presented the Distrest Mother. The Part of Orestes by Mr Digges; (being his first appearance in that character) Pyrrhus, Mr Love; Pylades, Mr Ryder; Phoenix, Mr Holland; Cleone, Mrs Love; Cephisa, Mrs Stamper; Hermione, Mrs Hopkins; and the part of Andromache, by Mrs Ward.

Never performed here. On Wednesday the 17th, will be presented the Double Dealer.

N.B. This excellent comedy of Mr Congreve's is revived at the request of many persons of distinction. The utmost care has been taken to omit every offensive passage, so that the publick may be assured it is rendered as decent and as unexceptionable, as any entertainment whatsoever. The part of Careless by Mr Digges; Maskwell, Mr Stamper; Lord Froth, Mr Love; Brisk, Mr Ryder; Lady Touchwood, Mrs Hopkins; Cynthia, Mrs Stamper; Lady Froth, Mrs Love; and the part of Lady Plyant by Mrs Ward.

Never performed here. On Thursday the 18th, will be presented the Twelfth Night ... The part of Malvolio by Mr Digges; Sir Toby Belch, Mr Love; Antonio, Mr Hopkins; Sir Andrew Aguecheek, Mr Ryder; Clown, Mr Stamper; Olivia, Mrs Hopkins; Viola, Mrs Stamper; and the part of Maria by Mrs Ward.

Never performed here but once. On Friday the 19th will be presented a Tragedy, called, The Siege of Damascus. The part of Phocyas, by Mr Digges; Eumenes, Mr Holland; Caled, by Mr Love; Abuda, Mr Ryder; Daran, Mr Layfield; and the part of Eudocia by Mrs Ward. With new Dresses and a new additional Scene of an Encampment, painted by M. de la Cour.

Not acted these ten Years. On Saturday the 20th will be presented, All for Love ... With a grand triumphal Entry, with Lictors, Fasces, etc. etc. The part of Mark Antony, by Mr Digges; Ventidius, Mr Layfield; Alaxes, Mr Ryder; Dollabella, Mr Holland; Serapion, Mr Kniveton; Myris, Mr Osmond; Charmion, Mrs Stamper; Iris, Mrs Love; Cleopatra, Mrs Hopkins; and the part of Octavia by Mrs Ward.

To avoid confusion by a too sudden demand of places, the box-book is now opened in the area of the Concert Hall, where Boxes, etc. for the whole week's performances may be taken, and any order from the country, ... shall be punctually and carefully obeyed.

(Repeated on 16 and 18 August)

12 November, 1757:

Theatre. 12. Nov. 1757:

As the custom of Subscription Tickets was formerly much encouraged, and as several gentlemen and ladies have repeatedly solicited a renewal of it, notice is given that fifty tickets only are made for that purpose, and are ready to be delivered at the ticket-office in the area of the theatre, every day, between the hours of ten and one in the forenoon, and three and six in the afternoon, on the following reasonable conditions:

The price of each ticket is two guineas, which admits the bearer to thirty plays. The first number of the said representations commencing the twenty-sixth of this month, on which day the theatre opens.

No subscription ticket will be sold after the first night of the successive run of thirty plays, under the full price of subscription; as it would be impossible, without great perplexity, to keep a particular register of each ticket, so irregularly delivered; and as no more subscription tickets, after that number of plays is expired, will be delivered this winter.

The progressive number of the said subscription plays will be marked at the head of each bill.

N.B. Subscription Tickets will not be admitted on Benefit nights.

(Repeated on 15 and 17 November - in the Mercury also)

22 November, 1757:

Theatre. The first Subscription Play. On Saturday the 26th of November, the theatre will open with the Beggars Opera. Captain Macheath, by Mr Digges; Peachum, Mr Love; Lockit, by Mr Lancashire; Filch, by Mr Stamper; Matt o'the Mint, by Mr Layfield; Jenny Diver, by Miss Dennison; Lucy, by Mrs Stamper; and Polly Peachum, by Mrs Love. With a hornpipe in act 3d. To conclude with a country

dance by the characters of the opera.

To which will be added a farce called, The Lying Valet, Sharp, by Mr Stamper; Gayless, by Mr Hayes; Guttle, by Mr Lancashire; Drunken Cook, by Mr Layfield; Melissa, by Mrs Stamper; and Kitty Pry, by Mrs Love.

Boxes and pit 2s. 6d. gallery 1s 6d. To begin at six o'clock. Subscription Tickets will be taken at the door, and carefully sent home next morning to the subscribers houses. No person whatever will be admitted behind the scenes...

24 November, 1757:

Theatre. 23 Nov. 1757:

As several persons have seemed desirous to have subscription tickets for the whole season, benefits excepted, It is judged proper to advertise, that such tickets are ready to be sold for three guineas each; and any person possessed of tickets for thirty plays only, may, if they chuse it, have them changed for whole season tickets, by paying one guinea more, at the office in the area of the theatre.

29 November, 1757:

On Saturday last the Theatre opened with the Beggars Opera to a polite audience. The elegance of the house, which has been newly ornamented, the strict regularity of the stage, and the performance of the actors, gave universal satisfaction.

We hear some new scenes, painted by Mr De la Cour (two of which will be shown this night in the comedy of Twelfth Night) are esteem'd by connoisseurs not inferior to any theatrical decorations in Britain.

It is said some actors will soon appear, whose addition to those we have already, will, 'tis thought, give the highest pleasure to the public.

Mr Brown late manager of the theatre in Bath, is engaged at our theatre, and will soon appear in the character of Richard the Third ...

Second subscription play. Never acted here but once. This night will be perform'd a comedy, called, The Twelfth Night ... The Part of Malvolio, by Mr Digges; Sir Andrew Aguecheek, Mr Stamper; (being his first appearance in that character). Sir Toby Belch, Mr Love; Clown, Mr Lancashire; Antonio, Mr Layfield. Olivia, Miss Dennison; Maria, Mrs Love; and the part of Viola, by Mrs Stamper.

In this play will be introduced two new Scenes, painted by Mr de la Cour. To which will be added a farce, called The Two Knights.

8 December, 1757:

We hear the excellent comedy of Rule a wife and have a wife, written by Beaumont and Fletcher, is in rehearsal and will be perform'd on Saturday next, at the theatre ... The part of Leon ... by Mr Digges; the Copper Captain, by Mr Brown; and Estifania by Mrs Mynitt.

13 December, 1757:

On Saturday evening the reviv'd comedy of Rule a wife and have a wife ... was performed at the theatre with universal applause: and we hear, that the comedy of the Wonder, or a Woman keeps a Secret, is in rehearsal, and will be soon acted.

15 December, 1757:

We hear there will be a new pantomime ballet, called le moulin de Prusse, or the youth restoring mill, danced at the theatre on Saturday night, after the tragedy of Romeo and Juliet, in which Mr Alridge will dance for his first appearance.

17 December, 1757:

Monday evening the comedy of the Wonder will be revived at the theatre and we hear the celebrated comedy of the Alchemist, written by Ben Johnson, is in rehearsal, and will be soon acted.

11 November,,1758:

We hear the Concert-hall ... will certainly open Tuesday the 13th¹ instant, where several performers are engaged for the ensuing season, who never appeared before on the stage,

9 December, 1758:

We hear that the revived Comedy of the Country Lasses, (with the original sheep-shearing song, and a rural dance) will be performed on Monday next; and that the new tragedy of the Earl of Essex, never performed here, is in rehearsal.

28 December, 1758:

On Saturday the 30th instant will be

1. Tuesday was actually the 14th.

presented, the Scots pastoral comedy of the Gentle Shepherd; in which will be restored all the original songs; and the utmost endeavour will be used to render the performance again worthy of the attention of the public. The part of Pattie by Mrs Price, and the part of Peggy by Mrs Mozeen.

30 December, 1758:

We hear that on Wednesday the 3d instant by desire of the ladies and gentlemen of the northern counties, will be performed at the Concert-hall ... the comedy of the Conscious Lovers.

3 February, 1759:

(As in the Mercury, adding)

On Wednesday 7th inst. by desire of the ladies and gentlemen of the county of Fife ... will be presented (gratis) The Constant Couple ... The Part of Sir Harry Wildair by Mrs Couper; with a farce as will be expressed in the bills.

10 February, 1759:

(As in the Mercury, adding)

On Wednesday next the 14th inst. at the Assembly Hall, will be performed Signor Olivieri's concert of musick, which is to be an opera, called La Serva Padrona (composed by Pergolese) being a very fine entertainment, beginning precisely at six o'clock ...

17 March, 1759:

Last Thursday evening arrived here from London Mr Foote, and will perform on Tuesday the part of Cadwallader, in a farce of his own composing, called the Author. The original prologue will be spoke by him ...

(Then follows the advertisement as in the Mercury)

22 March, 1759:

Mr Foote performs the part of Shylock in the merchant of Venice on Thursday; and Gomez in the Spanish Fryar on Friday.

24 March, 1759:

On Monday will be presented the Earl of Essex, to which will be added an entertainment, called the Diversions of the Morning (written by Mr Foote.) The Character of Mr Puzzle and Lady Pentweazle, by Mr Foote.

29 March, 1759:

As several persons of distinction have been desirous that Mr Foote would give an entertainment in the morning, a book is opened at the Concert-hall, where places may be taken for Friday forenoon. The house to be opened at 11 o'clock, and the curtain to draw up precisely at 12.

31 March, 1759:

Being the last week of Mr Foote's Performance. Tuesday, the Rehearsal; Bayes, Mr Foote; Thursday, Beggar's Opera, and Englishman return'd from Paris; Buck, Mr Foote. Saturday the Double Dealer; Sir Paul Flyant, Mr Foote...

3 April, 1759:

Proposal for printing by Subscription an Historical Account of the Stage in Edinburgh And the Management thereof from the building the theatre in Carrubber's closs in 1736, (being then under the direction of the late ingenious Mr Allan Ramsay) to the conclusion of the season. By Alen Thomson, late sole proprietor and manager of the New Concert Hall in the Canongate. ...

Subscriptions are taken in by the author at Falstaff's head ... and Mr Fleming bookseller at the cross, in whose hands the subscription money will be lodged till the delivery of the book, which will be sometime in August or September next at farthest.

N.B. Price to subscribers two shillings, one to be paid at the time of subscribing, and the other at the delivery of the book.

11 August, 1759:

For the Benefit of Mr Stamper, On Wednesday next, The Merchant of Venice. With a Farce called the Author. Cadwallader by Mr Stamper (after the manner of Mr Foote.)... Care will be taken to keep the house cool. To begin half an hour past six.

22 November, 1759:

As the Concert-hall ... is soon to be opened, and several gentlemen having applied for tickets for the season, the Managers have resolved to give out a small number of these tickets, which may be had at Mr Beat's house in Monteith's close.

4 December, 1759:

Mr Digges 's Reply to Mr Beatt's
Advertisement.

In undertaking a reply to a late advertisement sign'd by Mr Beatt, I find myself under a difficulty not very common to pens engaged in a controversy of this nature. Most people are perplexed to find a method of obviating the arguments used against them: but my whole difficulty lies in finding out any argument which I am to answer. If he has any meaning, I take it to be this:

1st. That by my power over Mrs Ward, I could have prevented her going to London.

2dly. That by Mrs Ward's correspondence with him, My engagement was effected: from which I presume he would conclude that our engagement was a conjunct one.

As to the first article, I candidly acknowledged, in my case lately published, that I should have been both weak and wicked to have advised her to hesitate at a crisis of such very great consequence to her future fortunes. An establishment in a Theatre Royal in London, is the point to which all performers of any eminence have their constant aim. The argument of my having any influence over Mrs Ward, carries no consequence that I should exert that influence to her prejudice.

As to the second article, that Mrs Ward's correspondence with Mr Beatt in relation to her coming here, proves our engagement to be a conjunct one, I utterly deny. Let the reader remember that Mr Beatt offered Mrs Ward the same terms as we had here before. In all our former engagements our salaries were considered as aeparate ones; therefore my salary at Newcastle and Edinburgh was just as it used to be. If the reader should ask how Mrs Ward came to negotiate the engagement instead of me, I think it proper to say that from a recollection of Mr Beatt's most ungrateful treatment of me before I went last to Ireland, and which, in truth, was not one of the least causes of my going thither, I was determined to hold no correspondence with him at all. I therefore received my proposals not from him, but Mr Love, and to Mr Love only did I address myself. I said in my case, that Mr Love wrote to me to join the company after Mrs Ward had played with them. Now, if my agreement was a conjunct one, how came I not to play, when Mrs Ward first did? Or how came an application to me for that purpose necessary?

Thus having briefly confuted what the purpose of his paper seems to imply, I shall again ask the question I did in my case, and which has not been contradicted even with the shadow of an argument. What right Mr Beatt had to dismiss me from the theatres of Newcastle and Edinburgh; and what retribution can he make to me for my loss in consequence of it?

To a truth I am always ready to answer; but an absolute misrepresentation does not merit the credit of a reply. I think it, however, justice to myself, to declare, that I never, either in writing or conversation, said that I would ruin Mr Beatt's plan, and get the theatre on my own terms. I often told Mr Love, that Mr Beatt's conduct convinc'd me his being concerned in the theatre would be of no advantage to it. This opinion I publicly assert, and shall add, what I as firmly think, it will every day increase the discredit of the stage, and will, at length, complete its destruction.

Mr Beatt, to use every subterfuge he can to obviate his obedience to the public voice, which appears so incontestably unanimous in my favour, is pleased to demand Security for my performance this winter. To which unprecedented request, I will ask what security he can give for his good behaviour towards me, if I do engage? Good usage is a consideration more weighty with me than the punctual payment of my salary; and that he has a disposition ready to use me ill, is what the occasion of this paper can fully prove. No theatre on earth ever demanded security from any actor; and if he imagines I will set a precedent so derogatory to the liberty and credit of my business, he is greatly mistaken.

Mr Beatt is pleased to say, that since my arrival in Edinburgh, I never applied to him to be employed. Certainly I have not. He has wronged me by an unjust dismissal. If the public demand my appearance on their stage, it is his duty to apply to me, and to remedy the injuries I have received, that I may with justice to myself consent to an engagement. This is but equitable, and a proper obedience in him, to the will of a power on which he so immediately depends.

Notwithstanding the contemptuous manner in which he speaks of actors, in the commencement of his paper, I believe it will be found, that all persons who have made any figure in that business, have ever been more indebted to nature and education, than those who are capable only of subsisting by the labours of such people. What condition can be more pitiable than that of a man who brings no one requisite to serve, improve, or recommend the profession he receives his bread from, and yet is capable of assuming a ridiculous pride from the very cause that constitutes his reproach?

I am, with the utmost deference and gratitude, The public's most obliged and devoted servant,

W. Digges.

P.S. I think it proper to rectify one wilful error that Mr Beatt has fallen into. My salary in this city was always five guineas per week, and Mrs Ward's was four.

How he comes to assert in his paper, that my salary was only four and her's five, I shall briefly tell: and the circumstance is a proof of that chicanery which too much influences his conduct. It is a rule in all theatres, that the actors benefits precede each other according to their rank or salary. I was desirous, out of regard to Mrs Ward's merit, that her benefit should precede mine, I therefore requested Mr Love at Newcastle, that he would, for the convenience of shewing Mrs Ward that piece of respect, just mark her down five guineas and me four. I added, that it would make no difference to our income, and would justify her benefit's being first advertized. Advantage is now taken of this piece of complaisance; and if I play, I suppose I am to be juggled out of a guinea a week; but Mr Beatt shall know that no art shall make me lower myself so contemptibly, as to receive less salary in this city than I used to do. After Mrs Ward left Newcastle, I received five guineas for my week's salary from Mr Love; therefore that is the salary I have a right to.

11 December, 1759:

Simile.

A Clown without one grain of sense
Assum'd an air of learning;
He thought it gave him consequence,
And that it look'd discerning.

He read, not knowing right from wrong,
As chance his will did vary,
Or mighty Milton's sacred song,
Or Ainsworth's dictionary.

One day a friend his choice decry'd
With much respect and breeding,
To whom the clod with sneer reply'd,
Why d--n me, is't not - Reading?

Thus Beatt, the stage and critic's pride,
Deserves to be admir'd;
By him a Digges is laid aside,
And every stroller's hir'd.

And should the town his conduct blame,
As much from worth detracting;
He too will kindle in a flame,
And say, why, is't not - Acting?

14 February, 1760:

Mr Gibson's Concert of Musick ... on Saturday 16th of February ...

Mr Gibson begins at half an hour after 5 o'clock, that such of the company as chuse may have an opportunity of attending the play.

26 February, 1760:

The comedy of the Funeral or Grief a la Mode, will be performed on Monday the 3d of March, for the benefit of Mr Digges... (followed by advertisement in Mercury of 23 Feb.)

17 April, 1760:

The managers of the Concert hall have generously offered a play on Monday next, for the benefit of the charity workhouse now erecting in Canongate.

19 April, 1760:

We are told that on Monday next there will be a grand procession by the Hon. fraternity of free and accepted masons, at the laying the foundation stone of the charity workhouse for the parish of Canongate; after which they will walk in order to the playhouse, where the tragedy of Macbeth is to be acted for the benefit of that charitable undertaking. And The Tragedy of King Lear, not acted this season, will be acted on Wednesday next the 23d inst. for the benefit of Mr Digges ...

21 February, 1761:

Theatre in Canongate. In a few days will be performed the tragedy of Hamlet. Hamlet Mr Lee.

14 March, 1761:

(As in the Mercury, adding)

We hear that the Second Part of King Henry IV is now in rehearsal at the Theatre ... and will shortly be performed for the Benefit of Mrs White.

29 April, 1761:

This Day is published, and sold by A. Kincaid and J. Bell, The Jealous Wife, A New Comedy. As it is now acting at the Theatre in the Canongate ...

(e) Edinburgh Gazette:

7-14 December, 1680:

These are to give notice to all keepers of public Games, Plays, and Lotteries, within this Kingdom, that Edward and James Fountains, Master of his Majesties Revels, by vertue of his Majesties gift under the great seal in their favours, do resolve to put the said gift and letter of Horning raised thereon to execution against all persons concerned. But since some years have entervened since the publication of the said gift, whereby those concerned may pretend ignorance; they have hereby given notice, if they come into the said masters, and take licence from them, and give bond on the terms of the Letters of Horning, that all such be north the water of Dundee shall have fourty days for finding the said caution: and all those on this side shall have twenty dayes, excepting such as are within six miles of Edinburgh; and they are assured of a reasonable agreement with the Masters, If otherwise, this shall be a sufficient Advertisement to them, and any exoneration for the Masters to put the law to execution against them, conform to the Gift and Letters of Horning in all points.

(f) Edinburgh Miscellany:

Vol. I (2nd. Edition) - 1720, pp. 79-84.

A Prologue and two Epilogues to Cato (Glasgow, 28th May., 1719) The Prologue has 69 lines, the first Epilogue 29 lines and the second Epilogue 39 lines; none of them contain any information of value.

(g) Scots Courant:

31 October - 3 November, 1712:

To all Gentlemen and Ladies,
That Mr Nieman, Master of Dancing in Edinburgh, has lately got home from abroad a fine Collection of new French Dances never taught here before, and a great Variety of new Country

Dances, for the Improvement of these that are Lovers of Dancing: His Dancing School is in the Bank Closs.

27 June, 1715:

I am informed, that on Wednesday next the company of comedians here, are to act a diverting comedy, never acted here before, called, The Inconstant, or The Way to Win him.
(Repeated on 29 June)

4 July, 1715:

On Wednesday next, the company of comedians here, are to act an excellent tragedy (never acted here before) call'd Macbeth.

8 July, 1715:

This present evening will be acted, by the company of comedians here, an excellent comedy, called the Inconstant ...

11 July, 1715:

On Wednesday next, being the 13th instant, the company of comedians here, are to act a diverting comedy, call'd The Wonder ! a Woman keeps a Secret.
(Repeated on 13 July)

15 July, 1715:

This present evening, the company of comedians are to act an excellent tragedy, call'd Boadicea, Queen of Britain.

18 July, 1715:

Wednesday next, the company of comedians here are to act the famous tragedy, called Mackboath.
(Repeated on 20 July)

22 July, 1715:

Tomorrow night the comedians will perform a diverting comedy, call'd Feign'd Innocence, or Sir Martin Mar-all.

25 July, 1715:

On Wednesday next, being the 27th instant,

at the Tennis Court, will be acted an excellent comedy, (for the benefit of Mr Hall and his wife) call'd the Beaux Stratagem; with an additional farce at the end of it, (never acted here before) call'd the Stage-Coach: with several entertainments of singing and dancing by gentlemen for their diversion, and a new consort of music. To begin at precisely five o'clock, by reason of the length of the entertainments.

(repeated on 27 July)

3 August, 1715:

This present evening, the company of comedians are to act a diverting comedy, call'd Love for Love; with an additional farce at the end of it, (never acted here before,) call'd the Walking Statue, or the Devil in the Wine-cellar, (for the benefit of Mr Howel, senior.)

5 August, 1715:

This present evening, will be acted at the Tennis Court, that excellent tragedy, call'd the Unfortunate Favourite, or the Earl of Essex.

8 August, 1715:

On Wednesday next, being the 10th instant, the company of comedians here, are to act an excellent play, called the Spanish Fryar ... with an additional farce at the end of it, call'd Hob, or the Country Wake.

10 August, 1715:

(The above advertisement repeated, with this addition)

With entertainments of singing and dancing by gentlemen for their diversion; also entertainments of music betwixt acts, performed by Mr Ramondon and others, at the desire of several gentlemen. (For the benefit of Mrs Paik.)

15 August, 1715:

I hear, the company of comedians here are, on Wednesday next, to act an excellent tragedy (never acted here before) called Sophonisba, or Hannibal's Overthrow; for the benefit of Mr Howel, younger, being the last benefit proposed this season.

17 August, 1715:

I hear the company of comedians here, are this present evening, to act an excellent Tragedy, (never acted here before,) call'd Sophonisba ... with an additional farce, call'd the Slip. For the benefit of Mr Howell, younger, being the last benefit proposed this season.

12 December, 1715:

This present evening, at the Old Magazine-House, at the Back of the Foot of the Canongate, will be acted an excellent comedy, call'd The Spanish Friar ... several parts to be performed by several new actors just arrived from England.

14 December, 1715:

This present evening, will be acted at the Old Magazine-House at the back of the foot of the Canongate, an excellent comedy, call'd the Constant Couple ... several parts to be performed by some new actors just arrived from England.

16 December, 1715:

This present evening will be acted at the Old Magazine-House, at the back of the foot of the Canongate, an excellent tragedy, call'd The Unhappy Favourite; or, The Earl of Essex: several parts to be performed by some new actors just arrived from England.

(h) Scots Magazine: ²

January, 1739:

Informations have been laid against the Comedians before the Magistrates, the Justices of the Peace, and the Lords of Session. (p.42)

February, 1739:

The company of Comedians being prosecuted before the Court of Session, their Lordships, after hearing

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1. Is November in the Courant, but this is an error.
 2. The Scots Magazine contains a number of Prologues and Epilogues to various plays. As they contain no information of value, they have not been reproduced.

council on both sides, found them guilty, and decern'd for the penalties in the late act against strollers. (p.89)

March, 1739:

A bill is ordered into parliament, to enable his Majesty, his heirs and successors, to grant letters patent to any person or persons, to present plays or other entertainments of the stage, within this city or suburbs. The Magistrates, the University, and the Clergy, have dispatched very pressing letters to men in power begging their interest to prevent the bill's passing into a law. And a petition has been sent up, signed by several Noblemen, Gentlemen, Merchants, Burgesses, etc. praying that the bill may pass into a law. (p.136)

February, 1742:

Preferments - John Lamotte son of Mr Lamotte Dancing Master, Edinburgh, Master of the Revels for Life. (p.95)

March, 1742:

Lines writ on seeing boys act the tragedy Cato, in the Taylor's Hall, Edinburgh, 16 March. (almost exactly the same as in the Mercury of 29 March, 1742; they contain nothing of value)

September, 1751:

This contains two prologues spoken by Mr Love at the playhouse, Dumfries. The first was written by Mr Thomas Blacklock, and was delivered on 5th July, 1751, at the opening of the Playhouse. It is a prologue to Othello and consists of twenty-eight lines. The second is a Prologue to Hamlet, of thirty-four lines, and also by Mr Blacklock. It was spoken on 28 August. Neither contain any information of theatrical importance. (pp.439-440)

January, 1752:

This contains an Epilogue, written by Mr Love and spoken by Mr Lewis, on the closing of the playhouse at Dumfries, on 24 September, 1751. It is of sixteen lines but has nothing of value. (p.22)

July, 1753:

Mr George Whitfield arrived from England at Edinburgh, 20 July, went thence for Glasgow on the 27th.

returned to Edinburgh 3 August and set out for London on the 7th. He preached daily, morning and evening, when at Edinburgh, in the Orphan-hospital park, and when at Glasgow, in the castle-yard, to numerous audiences. In his sermons at Glasgow, he declaimed warmly against a playhouse lately erected within the inclosure in which he preached. The consequence was that before his departure workmen were employed to take it down, to prevent its being done by ruder hands. (pp.361-2)

August, 1753:

In the Newcastle Journal a paragraph was recited and answered as follows.

To the publishers of the Newcastle Journal.

Newcastle, 17 Aug.

Gentlemen,

By your last Saturday's paper, I find that some Edinburgh correspondent hath informed you, "That when I was preaching at Glasgow on the 2d of this instant to a numerous audience near the playhouse lately built, I inflamed the mob so much against it, that they ran directly from before me, and pulled it down to the ground; and that several of the rioters are since taken up, and committed to gaol." But I assure you this is mere slander and misinformation. It is true indeed, that I was preaching at Glasgow to a numerous auditory the beginning of this month; and that I thought it my duty to shew the evil of having a playhouse erected in a trading city, almost too before the very door of the university; and this, by the help of God, (if so called to it), I should do again. But that I inflamed the mob, or that they ran directly from before me, and pulled the playhouse down, or that the rioters were taken up and put into prison, is entirely false. I suppose all this took its rise from the builder's taking down the roof of the house himself. You must know, that the wall of this playhouse were part of the old palace of the Bishop of Glasgow, and only had a board-covering put on them during the time of the players being there. They being gone, the owner, whether convinced by anything that was said, I cannot tell, began to take off the roof several days before I left that place; so that if there had been any riot, doubtless I should have seen it ... therefore, if you please to inform the public, and your Edinburgh correspondent, of the mistake, in tomorrow's paper, you will oblige, Gentlemen, your very humble servant,

GEORGE WHITEFIELD. (p.419)

December, 1753:

To the author of the Scots Magazine.

Sir, Edinburgh, December, 31, 1753.

The following piece of dramatic criticism, is the production of a society of gentlemen, who intend, if you find it agreeable to your readers, to publish, in your entertaining miscellany, a paper of the same kind every month while the playhouse continues open: so that the public may have a compleat review of the performances of such pieces as are exhibited on the Caledonian stage; in which the nicest regard will be had for truth and candour, and the faults and merits of the principal actors impartially examined, and set in a just light... Last season the public was entertained by the present company of comedians with a very good set of plays: none of which, as we remember, were offensive to morality, except the Provok'd Wife...

The concert-hall opened the 3d of this month with Venice Preserv'd. Jaffier, Mr Love; Pierre, Mr Lee. We shall take no notice of the former gentleman, as we saw nothing remarkable in his performance. Mr Lee deservedly ingrossed almost the whole attention and applause of the audience... In this play appeared two new performers from the theatre in Dublin, viz. Mrs Danvers and Mr Wright, who acted Belvidera and Priuli. Both of which were done pretty well; though we would advise Mrs Danvers to make her tones in grief more variable, and not to sink her voice so as to be sometimes unintelligible.

5th. The Foundling, and the Virgin Unmask'd. Mr Lee's Young Belmont was acted with the greatest ease and spirit: nor were we less pleased with his wife in Rosetta.

7th. Provok'd Husband, and Miss in her Teens. Mr Lee in Lord Townly, and Mrs Lee in Lady Townly, gave general satisfaction; Mr Love played Sir Francis with much drollery and humour; Mr Stamper, Squire Richard, with great simplicity; and Mr Griffith made Manly that easy, sensible fellow the author intended him. In the farce Mr Love's Flash was very indifferent. As was Mr Stamper's first scene of Fribble; but his fighting scene it would be injustice not to commend.

10th. Suspicious Husband, and Intriguing Chambermaid. Here we were highly entertained with Mr Lee's Ranger. His scene in the third act with Jacintha, in the 4th with his friends, that with Clarinda, and his last, were very finely played. Mrs Lee's Clarinda had great merit; as had Mr Griffith's Frankly; Mr Love's Strickland, and his wife's Lucetta were not bad.

12th. Othello. Mr Wright played this part very unequally... Mr Love's Iago was not badly performed. Mr Torrington was not without merit in Cassio; and Mrs Stamper's

Desdemona, for so young an actress, was very pretty. In the farce of the Lottery, Jack Stocks was vastly well played by Mr Griffith:

14th. The Stratagem, and Mock Doctor. The principal parts of the play were well done. In the farce Mr Love had great merit in Gregory; as he has in all parts of that kind.

17th. Conscious Lovers, and the Honest Yorkshireman. Mr Love's Bevil was but very indifferent. Mr Griffith played Tom with ease and spirit, though he spoke in some places too fast. Mr Stamper greatly pleased in Cimberton. Mr Lee's Myrtle, and his wife's Indiana, were well acted. In the farce Mr Love made Blunder a most extravagant caricature, forced us to laugh at follies that no man could be fool enough to comit, and, in short, outblundered Blunder.

19th. Mourning Bride. Mr Lee's Osmyn was well played; though we cannot help thinking his putting on a tye-wig in the fifth act a great impropriety. Mr Wright did the King, and Mrs Danvers Almeria, very well. Mrs Price, a new actress from Drurylane Theatre, had merit in speaking many lines of Zara; but her action was very awkward and unjust.

22d. The Rehearsal. Bayes by Mr Lee... Mr Lee's performance (had) ... a great deal of real merit ... The self-conceit and vanity, peculiar to the character, he supported with great judgment. Mr Griffith in Smith, Mr Wright in Volscius, and Mr Torrington in Prettyman, deserved commendation. Nor will our impartiality suffer us to omit doing justice to a man who has been so long in the disesteem of the public. The person we mean is Mr Davenport; who acted the little part of Shirely as well as we conceive it possible to be done.

26th. George Barnwell, with Lethe. Mr Griffith gave us great satisfaction in Barnwell. Mrs Lee only wanted to have been perfect in Millwood, to have played the whole character with that excellence she did in her last scene. Mr Love, Mr Torrington, Mr Stamper, and Mrs Love were shamefully imperfect, in Thorowgood, Truman, Blunt and Lucy. In the farce all the principal parts were well filled. What we particularly admired, was Mr Love's Drunken Man, which was received with the greatest, and most deserved applause.

29th. The Rehearsal. Bayes, Mr Love. Though this gentleman was greatly applauded throughout his performance, we are far from thinking he played it well. Most of his scenes were absolute buffoonery. Instead of seeing the character as the Duke of Buckingham wrote, and the most judicious actors have played it, we were treated with the outre tricks of a Merry Andrew ... (pp.610-2)

January, 1754:

To the author of the Scots Magazine.
Edinburgh, Jan. 31.

Sir,

In your last Magazine (xv. 610) you gave us some observations on the principal actors who have appeared on the stage this winter. The design was, no doubt, good; and, if well executed, would, I believe, have given general satisfaction, and contributed not a little to correct the faults of our players ... So far however is this author from proposing to himself the good end I have mentioned, that his criticisms (if they deserve the name) seem rather calculated to mislead the judgment of the town, and to defraud merit of that praise, which, wherever it appears, it claims as its due. I own he is not equally unjust to all. He has bestowed lavishly on Mr Lee those commendations which he generally so well deserves; and Mr Griffith, whose Manly he seems to be^{so} very fond of, has no reason to complain of him.

I speak of this critic in the singular number, because, although his piece is said to be the work of a society, I take it rather to be the production of - a single person.

What I most admire in the performance, is that dictatorial air and magisterial conciseness the author affects in pronouncing his opinion, as if he thought his sentiments were to pass uncontroverted for the standard of taste and sound judgment.....(a comparison of Lee and Love follows, much to the former's Detriment)...

Notwithstanding all this, I am far from thinking diminutively of Mr Lee. In the characters in which he excels, it would be difficult for the best players ... to outshine him. I would only advise him for the future, as he regards his own interest, and the amusement of the town, to confine himself to these, and not to rob his principal actors of the parts for which they are best qualified. Should his vanity and self-conceit be the occasion of his neglecting this friendly admonition, he may be assured, that in a short time he will render both himself and his house contemptible.

I am, etc.

On the above subject we have received other three letters; and shall here subjoin extracts of them, which is the utmost we can get room for, Personal reflections by one correspondent on another, if foreign to the subject treated of, we always wish to suppress, When this cannot be done without greatly marring an essay, we either lay aside the essay altogether, or give only an extract of it ... (three extracts follow, all in the same vein. Lee's performances are belittled, and Love's praised) ...

(pp.41-43)

Theatrical anecdotes continued. (xv.612)

1st. January. Macbeth. Mr Lee's masterly manner of playing the scenes of horror in this character, gave us great pleasure. His attempting to clutch the visionary dagger, with the speech that follows it, were well executed: and the mixture of indignation, guilt, rage, and contempt, the inimitable author has thrown into the latter end of this part, was very finely expressed. Mrs Price in Lady Macbeth deserved more applause than she received. Mr Griffith's Banquo, and Mr Wright's Macduff were very well played.

3d. First part of Henry IV and Lethe. Sir John Falstaff, Mr Love. All his scenes were well played ... we cannot help thinking there is not a player now upon the stage who succeeds so well in this character than himself. Mr Lee's first scene of Hotspur had great excellence. Mr Wright in the King, and Mr Griffith in the Prince of Wales, must not be passed over without taking notice how remarkably well they performed the first scene of the third act.

5th. Orphan, and The Devil to Pay. Mr Lee's Castalio was well, though imperfectly played. Mr Griffith's Polydore was far from deserving censure; and we are sorry we cannot say the same of Mr Love's Chamont. Mr Wright's Acasto, and Mrs Danver's Monimia, were acted with great feeling and judgment. We were glad to find this lady make so good use of our advice (xv. 611) as not to be once unintelligible throughout her whole part. In the farce we remember nothing worthy of notice, but Mrs Love's Nell, which had a great deal of merit.

7th. Love makes a Man, with Chrononhotonthologos. Mr Lee's performance of Don Lewis, would make us wish to see him oftener in characters of that kind, provided we could dispense with his playing in those of a more capital cast. Mr Griffith had a great deal of merit in Clodio ... Mr Torrington's Carlos increased our good opinion of his theatrical abilities. Our disappointment at finding Mr Wright play the Governor, when we expected to see him in Don Duart, perhaps made us imagine the last mentioned part was much worse acted than it really was. As all the Women's parts in this comedy are very inconsiderable, we should have taken no notice of them, had not Mrs Price acted the scene with Carlos in the fourth act so well, that we might have been accused of injustice had we passed it over in silence.

9th. Hamlet. ... we thought he performed it better than any character we have seen him act in tragedy... If any

thing could be found fault with, it was his speaking some of the soliloquies ... with too much carelessness and inattention. Mr Love greatly affected us in the Ghost. Mrs Price had merit in the Queen, and Mr Stamper's Polonius was no small entertainment to such of the audience as were of a risible disposition. Perhaps our having so lately seen Mrs Storer in Ophelia, hindered us from paying much regard to Mrs Love in that character. In the farce of the Anatomist, all the principal parts deserved applause.

12th. Merry Wives of Windsor. Mr Love's Falstaff again afforded us great entertainment ... Mr Stamper's Slender was well played. Mr Godwin in Sir Hugh Evans was very unintelligible, though not without merit in some speeches. Mr Griffith's Ford was pretty well acted, and Mr Lee did Doctor Caius as well as we can conceive so indifferent a character can be performed. Mrs Danvers was far from being bad in Mrs Ford.

14th. Provoked Husband and the Lottery. Vid. vol.xv. 611.

16th. Suspicious Husband and Lethe. Vid. vol.xv. 612.

19th. First part of Henry IV. Vid. 3d of this month.

21st. Rehearsal, with Virgin Ummask'd. Bayes, Mr Lee.

Vid. vol. xv. 611. In the farce Mrs Love had a great deal of deserved applause in Miss Lucy.

23d. King Lear. Lear was vastly well performed by Mr Lee. Mr Wright did great justice to his part of Gloster: As did Mr Torrington to his of the Bastard; though he seemed to have a timidity about him in some speeches, not at all consistent with that villanous, daring character. Mr Love's Edgar was pretty well in many places; but in his capital scene (i.e. that with Lear, where he counterfeits madness), very, very indifferent. Mrs Lee merited great commendation in Cordelia. For the farce, the honest Yorkshireman, vid. vol. xv. 611.

26th. Bold Stroke for a Wife, and The Intriguing Chambermaid. Col. Feignwell, Mr Love. Here Mr Love was everything, but the real character he represented ... And though the play, on the whole, was but very scurvily performed, we cannot omit taking notice, we received some satisfaction from Mr Griffith in Sir Philip Modish, Mr Stamper in Periwinkle, and Mrs Davenport in one of the Quakers. In the farce Mr Love's Drunken Colonel, and his wife's Lettice were tolerably acted.

28th. Stratagem, and Mock Doctor. Vid. vol. xv. 611.

(pp.43-44)

February, 1754:

New Books ... Herminius and Espasia; a

tragedy, as it was acted at the theatre in Edinburgh.
(by Mr S--l H--t.) ls. 6d. Hamilton and Balfour. (p.112)

To the author of the Scots Magazine.

Edin. Feb. 28.

Sir,

Before we proceed to our theatrical memoirs, give us leave to make a few modest remarks on some letters which appeared in your last (41, 2, 3) ...

(There follows a reply to the criticisms of the Review) ... It may be necessary to acquaint this penetrating gentleman, that we have not any friendship for, or enmity against either of the comedians last mentioned; but that if we had, we should be as much unwilling, from our connections with them as men, to praise or censure them as players ... If we say one part is well and another indifferently played, we mean no more than they appear to us; and never pretend by such expressions to impose upon the town for an infallible ipse dixit, what is only our humble opinion. (pp.90-92)

Theatrical anecdotes continued. (45)

30th January. The Inconstant. Mr Lee's Mirabel was not ill played; for though he seemed often at a loss for the words of the character, yet that imperfection was abundantly recompensed by the address and gaiety he threw into it. Mr Stamper justly supported the peculiar oddity of Old Mirabel; and the awkward bashfulness of Duretete was very characteristically expressed by Mr Griffith. Mrs Lee did not want judgment, she did not want spirit in Bizarre; but yet there was a certain *Je ne sçai quoi* about her, which made us fancy we should have been more agreeably entertained had she played Oriana; which was but indifferently done, especially in the mad scene, by Mrs Price. In the opera of Flor, we saw little worthy of remark, but Mr Love's Hob, which was acted with a great deal of drollery.

2d. February. Macbeth. (vid. p.43) Lady Macbeth, Mrs Lee. Her scene with her husband, after the murder of Duncan, and that where she enters in her sleep, were particularly well performed; as were most of the vocal parts in this play; which was far from being the case the last time it was acted. 4th. Tancred and Sigismunda, with the Mock Doctor (Vid. Vol. xv. 611). Mr Lee's Tancred was played in a most masterly manner ... Mr Love did great justice to Siffredi; and from Mr Torrington's performance of Osmond, we'll venture to pronounce, that nothing but his want of application can hinder him from making hereafter a shining figure in parts of that kind, Sigismunda, Mrs Lee. Her voice, person, and action, were happily suited to the character. Many of her

scenes cannot be enough commended ...

6th. Rehearsal, with the Lottery. Bayes, Mr Love.
Vid. vol. xv. 612.

8th. Love makes a Man, with the Anatomist. Vid. p.44.

11th. Much Ado about Nothing. Benedict, Mr Lee. His scene in Leonato's garden, act 2. and that with Beatrice in the fourth act, were admirably well acted; and perhaps no applause was ever more justly paid, than that which was this night given to the whole part. Mrs Lee's Beatrice had a great merit; and the rest of the characters, particularly Mr Love's Leonato, and Mr Stamper's Dogberry, were well done. The masquerade scene was a great addition to the play; but the introducing a Pagan altar, at the intended wedding of Hero, ... and making a Fryar officiate at it, was an absurdity hardly to be paralleled. The farce, Don Quixote in England, though called a new one in the bills, was presented here last season;... the principal parts in it were extremely well performed, by Mr Torrington, Mr Stamper, and Mr Love.

13th. Othello, and Lethe. vol. xv. 611.

18th. Romeo and Juliet. Perhaps it may be but a small compliment to Mr Lee when we say, his Romeo was far better than any that has appeared in this country since we can remember... Mr Wright's Old Capulet deserved applause. Mercutio, Mr Griffith. His description of Queen Mab, his exit, where he mimicks the affection of Juliet's nurse, and his last scene, were done remarkably well. Mrs Lee's Juliet in many places was excellently performed ... The procession, without being magnificently grand, was decent and solemn. The dirge was well sung, especially that part of it which was allotted to Miss Hamilton. We cannot end our account of this tragedy, without observing that one of the scenes, on which the plot very much depended, was omitted in the representation, without the least reason being assigned for it...

20th. Mourning Bride, with Damon and Phillida. We saw nothing in the performance of this play different from what we have remarked of it vol. xv. 611. except that Mrs Price appeared to be somewhat improved in Zara, and that Mr Lee's tye-wig remained quietly in buckle.

22d. Romeo and Juliet. The scene we mentioned above, as left out, was this night restored.

23d. Merry Wives of Windsor. Vid. p. 44.

25th. Herminius and Espasia. A new Tragedy.

28th. The same. The account of this play, from its not being yet published is obliged to be deferred till next month.

(pp. 92-3)

March, 1754:

Theatrical anecdotes continued. (93)

2d. March. Herminius and Espasia. (the author's night.) What beauties and defects are in this play, we shall not go out of our province to determine: the performance of it is all we are to speak of. The principal parts appeared to be judiciously distributed, and to have justice done them in the acting; but were very improperly dressed. If many of the scenes appeared tiresome, it must not be attributed to the players, but to the play; in which ... the scenes are much too long, and barren of incidents, to entertain an audience used to the dramatic excursions of a Shakespear. Though the universal applause which was every night given Mr Lee and his wife, may make any commendations here superfluous, we cannot omit taking notice, how much her performance of Espasia augmented the good impression she had before made on us ...

4th. Suspicious Husband, with Miss in her Teens. (Vid. vol. xv. 611) - The representation of this comedy afforded very little pleasure, from there being such a crowd of specators behind the scenes, that the actors had scarcely room to play their parts. We are sorry to perceive this indecorum continually gaining ground amongst us...

6th. Henry IV (44), with Lethe (Vid. vol. xv. 611). That part of the play commonly called the cushion-scene, was restored.

9th. Conscious Lovers, with Miss in her Teens. Mr Lee's Young Bevil, particularly his contest with Myrtle, gave us the highest satisfaction. Mr Griffith's Tom was without the defect mentioned in our former account of this play (xv. 611) His scene in the 3d act with Phillis, and that in the 4th with his master and Myrtle, deserve the greatest encomiums. Mr Love's Myrtle, except the law-scene in the 3d act, seemed to be but indifferently done. Mrs Love's Phillis was pleasing, though it wanted much of the affected delicacy of that conceited waiting-gentlewoman. Mr Lee's Captain Flash, in the farce, gave us a just idea of that species of mankind which the character is intended to expose.

11th. Provoked Husband (Vid. vol. xv. 611), with the Lying Valet. Mr Stamper's Sharp, and Mrs Love's Kitty Pry, were tolerably acted. The little part of Justice Guttle was remarkably well done by Mr Love.

13th. Tancred and Sigismunda, with Lethe. Sigismunda, Mrs Danvers. Her speaking was judicious, and her action far from offending; but she wanted a strength and harmony in her voice to inspire the sensations we felt from Mrs Lee's appearance in this part. (Vid. p. 92)

20th. Beggar's Opera, with Chrononhotonthologos. Macheath, Mr Love; Polly, Mrs Price. If speaking the prosaic parts of Macheath tolerably well, will atone for singing the songs in a most wretched manner, Mr Love certainly deserves commendation in this character. Mrs

Price, though a very improper figure for her part, was far from playing it disagreeably, and sung with real taste and judgment. Mrs Love's Lucy was well executed, and appears to have justly raised her in the estimation of the public.

22d. Rehearsal, with Flora. Bayes, Mr Love (Vid. vol. xv. 612). Smith, Mr Salmon; Drawcansir, Mr Wright. After the play, a new occasional epilogue was very prettily spoke by a son of Mrs Hamilton.

23d. Miser. Mr Stamper, who is justly celebrated for his playing of old men, from his performance of the Miser merited many more auditors. His finesses or stage tricks were very properly introduced, and none of his scenes gave room for censure. Mr Love wanted spirit in Ramilie. Mr Torrington's Clermont was indifferently played; and though Mrs Love's Lappet was in many places very defective, yet her faults were abundantly overbalanced by her perfections. In the opera of Damon and Phillida, Miss Wells, a new actress, made her first appearance. She sung some of the songs in Phillida pretty well, but was entirely unintelligible in speaking the part.

25th. Recruiting Officer. Mr Love's performance of Plume gave no extraordinary conception of that genteel character. Many of his scenes ... tempted us to believe he was burlesquing the part ... Mr Wright's Justice Balance, Mrs Love's Rose, and Mrs Price's Sylvia were all well acted. Perhaps we should have had no bad opinion of Mr Stamper and Mr Torrington, in Brazen and Kite, if they had taken the pains to have made themselves acquainted with the language of those characters. In the opera of the Contrivances, Miss Wells was no more intelligible in Arethusa, than in the part we mentioned above; which we are willing to impute rather to her want of confidence than want of ability.

27th. Romeo and Juliet, with Don Quixote in England. (Vid.p.92)

29th. Miser, with Miss in her Teens. Mr Griffith's Ramilie had all the vivacity and ease the character required.

30th. Much ado about nothing. (92), with the Contrivances. (pp. 142-3)

April, 1754:

(Among the new Books is:) "Poems on several occasions. By James Love, comedian. 2s. 6d." ... In the Preface ... the author expresses his gratitude for the favours with which he has been distinguished, and gives the reasons for his departure. - 'As very many gentlemen of worth and honour,' says he, 'have condescended to discourse with me in relation to my continuing in this company, and flattered me with the most agreeable encouragements, I think it my duty, in this public manner,

to avow my sense of their goodness, and at the same time to acquaint them with some of my sentiments. They have humourously insinuated, that, according to a plan of one of my comic predecessors, I have awkwardly exposed my own faults, and contradicted the opinion of the public, in the Magazine (142), in order to excite their attention and compassion, and strengthen their partial attachment to me. Which, they say, more notoriously appears, by commending some actors who have not in any respect the least title to commendation, and larding others with eternal praise as if incapable of erring; in which, by over-commending, I have artfully diminished their real merit, and officiously pointed out their numerous deficiencies. But I here solemnly declare I despise all such mean artifices; and though I esteem the authors my very good friends, I have not the least reason to guess who they are.' He complains, that he has been unfairly opposed in parts, by general consent most adapted to his capacity, merely by the wantonness of power; that he has been often thrust into a cast of parts, where he could at best but appear insipid, when, in the same plays, characters entirely in his way have been utterly lost, in the hands of people who take upon themselves the title of actor, without the least assistance either of nature or of art; but says, the public can witness for him, that whenever he has been suffered to shew himself, he has been, at least, as well received as any actor in Edinburgh. (p.208)

October, 1756:

To the author of the Scots Magazine ...
Edin. 15 Oct.

Sir,

As the time of most people who winter in Edinburgh is divided betwixt business and diversion, I hope a letter concerning the last of these two great sharers of human life will be agreeable to the bulk of your readers, and therefore not unacceptable to yourself...

... our theatre here was opened during the last week of September ... The life of Henry IV which was to be acted on Friday, has given us the highest hopes of entertainment; and we went to see it full of the most sanguine expectations. The house was crowded, and for some time the play went on with great applause, which was very justly bestowed on Piercy and Falstaff, who laboured in their vocations (331) with great success; till about the beginning (I think) of the fourth act, when Piercy entered, there came from a corner in the pit such a wild mixture of screams, squalls and shrieks, as confounded the men,

terrified the women, and silenced the players... in this vocal uproar it was easy to distinguish some voices, calling, Off! Off! to the manager, who was playing Piercy. Upon this he stepped forward, and told us he had incurred the displeasure of these gentlemen, because he had endeavoured to keep the house clear, and refused admittance to any person behind the scenes. The audience called out, he had done very right, commanded him to go on, and confirmed their approbation with a thundering clap; which had no sooner intermitted, but the offended few renewed their outcries; and this obliged the audience again and again to repeat their applause. During this struggle, I could not but pity the manager, whom I saw as much embarrassed with the hooting of one set, and acclamations of the other, as the drawer Francis was nonpluss'd with the contrary calls of Poins and Prince Henry. However, he went on; but the noise and consternation was so great, that I could neither attend to what he said, nor advert to his action. And though these gentlemen did not interrupt the other players, yet as they had drawn the attention of most people from them upon themselves, and the ladies were in a great flutter and trepidation, I could not give even to Falstaff that attention I could have wished; but returned home, surprised to see that a handful of men had the confidence, and sorry to find they had the power, to stun the ears and mar the diversion of so many people. ... I was very much surprised to see any gentlemen creating so much disturbance, but I was more so when I had reason to believe it was chiefly owing to officers. ... Upon the whole, if next winter such disturbance is renewed, it will surely be incumbent on the directors of our theatre to take some steps for checking its progress; though it is to be hoped those who occasioned it will, upon reflection, think it an improper way of making themselves be taken notice of; and that their politeness as gentlemen, and gallantry as officers, will induce them to drop such an unpopular method of making themselves important.

I am, etc.

(pp.486-8)

December, 1756:

Douglas, a new tragedy, written by Mr John Home, minister of Athelstoneford, was acted at the theatre in Edinburgh on the 14th of December, and several succeeding play-nights. This tragedy was never acted before, and it is believed there never was so great a run on a play in this country. Persons of all ranks and professions crowded to it; and many had the mortification to find the house so full when they came to the door, that they could not get in. Though the tragedy is not yet published, the critics have been exercising their wits in panegyrics and

satires on the play, players, and audience. Some ministers of the established church having been to see this play acted, the presbytery of Edinburgh has taken notice of it, by letters to the presbyteries of which they are members.

(pp.623-4)

1757:

In the Scots Magazine for 1757 there are numerous advertisements for pamphlets and books published on the "Douglas" controversy. There are also the proceedings of the various Presbyteries and the "Admonition and Exhortation by the Presbytery of Edinburgh". These have not been reproduced.

January, 1760:

There was a great disturbance in the Edinburgh playhouse on Wednesday night, Jan. 16. The farce, High Life below stairs (xxi. 613) had been acted, and had, it seems, given offence to the footmen. It was advertised to be one part of the entertainment the night the disturbance happened; but when it should have begun, Mr Love, one of the managers, read a letter which he had received, threatening both the managers and playhouse, in case that the farce should be acted, and telling him, that above seventy persons had engaged to sacrifice fame, honour, and profit, to prevent it. The audience, however, ordered the farce to go on. Soon after it began, a great noise was heard from the footmen's gallery. The gentlemen in the pit called to them to be silent; or that otherwise they should be turned out, and never permitted to enter the playhouse again. The disturbance still continuing, the footmen were all turned out, and the managers were desired not to admit any footmen into the gallery for the future. (11). Several more letters were, however, sent to the managers; and the company of hunters, in the papers of Jan. 23. advertized a reward of twenty guineas for discovering the author or authors of them.

(p.42)

February, 1760:

A view of the Edinburgh theatre in 1759. 1s. Morley. The judgment of this writer will appear from the following extract, which it is reasonable to suppose will render a further account unnecessary. 'Mr Dexter's manner of playing in comedy (by reason of his being overstudious to avoid affectation) is simple, even to a fault. Those graces in acting, which commonly go under the denomination of by-play, or stage-tricks, are not only great embellishments, but are essentially necessary to a performer; without which, he can never be reckoned complete. We are sorry that

Mr Dexter has not paid enough regard to these as it were minutiae of his employment; for which reason, although he seldom offends, yet he never can charm an audience.' (p.109)

April, 1760

Wed. even. 16 April.

Sir,

I am at this moment returned from the playhouse, where I have seen such a profanation and abuse of things sacred, as are a reproach to any Christian country. When the play was over, we were informed, that Mr Foote was to speak a prologue, in which he would take occasion to introduce a field oration. I expected to have been entertained with a declamation on some ludicrous subject, and a mimicry of that violent action peculiar to Mr Whitefield, and with which I have often been so highly delighted in the park. But how was I surprised, how much shocked, when, instead of this, the great truths of our holy religion, a providence, and a future judgment, were brought upon the stage, and there treated with the utmost ridicule and contempt! Mr Foote told a story something similar to one Mr Whitefield tells; of a poor woman, who being reduced to the utmost straits, and upon the point of starving, fell a crying; a little child she had, asked her the reason of it; and upon her telling her, she bid her trust to Providence, and she should not want; and that very day some friend, knowing their distress, sent them provisions. The remark Mr Whitefield made was, That this was a sharp reproof to the parent from the child, and to us, never to distrust God's goodness. This a little more ludicrously told, produced a loud laugh. He proceeded, "Aye, but some of you will say, Yes, but though Providence thus provided for this woman, how am I sure he (God) will relieve me in my need? How have you deserved it? What have you done? Have you not squandered away your precious time on amusements, in going to balls, routs, drums, assemblies, plays? Yes, you go to plays; and how do you know but while you are yet there, your soul may be required of you?" These were his words; methought it was a serious consideration: yet even these our Saviour's words produced another laugh. He went on. "Suppose at the last day, God should ask you, what you had done, how you had spent your time? what would you say, what would you answer then? The devil would tell you, you had been here, that you frequented public places, and that he had often found you on his own ground; for the devil will be counsel against you on that day; and if you are unable to answer this charge, you will be cast into the pit." The benches resounded with the claps, and the orator went off in triumph...

... This, I am informed, is already the third night this

shameful entertainment has been presented nor has hitherto met with any opposition. Sir, it is a disgrace to the place, and a reflection on both our magistrates and clergy ... I have long been of the opinion, that our public diversions should be under the direction of proper persons appointed by the magistrates, ministers, and professors of the university. This night has confirmed me in that opinion. If they continue in the hands they are in at present, religion and virtue must soon come to an end in this city ...

I am, etc.

P.K.

(pp196-7)

(1) Play-bills:

The text of two play-bills are given here, as both are concerned with dramatic productions in Edinburgh.

(a) Edinburgh University Play-bill of 1681:

Q. F. F. Q. S.

Noverint universi et singuli Humaniorum Literarum Studiosi, Juventutem sub Apollinis vexillo in castris Musarum, campoque Grammatico Galsoni militantem, lepidissimam illam, et elegantia Romana maxime refertam, Comoediam P. Terentii, Eunuchum vulgo dictam, bis dumtaxat, vigesimo sc: secundo Octobris sub octavam matutinam, et quarto Novembris sub horam decimam antemeridianam, in Theatro publico, propitio numine acturam, ut et in interludijs specimen aliquod Tyrocinij in re Musica edituram; Quisquis igitur oculos pascendi, vel aures animumve oblectandi studio ductus fuerit, illuc se ad dies dictos recipito.

Fabulae Interlocutores.

Prologum habet Ioannes Spotswoelius,
Antiphonis Adolescentis partes Andreas Vaddelus,
Chaereae Adolescentis Iacobus Dicksonus,
Chæmetis Adolescentis Ioannes Smellumus,
Dori Eunuchi Andreas Carus,
Doriae ancillae Walterus Riddelus.
Gnathonis parasiti Ioannes Huddaeus,
Lachetis sonis Thomas Thompsonus,
Parmenonis servi Robertus Moravius,
Phaedriae Adolescentis Robertus Davidsonus,

Pythiae Ancillae Robertus Maxwelllius,
Sangae militum manipularium Ducis Thomas Carus,
Sophronae nutricis Ioannes Tatus,
Thaidis meretricis Marcus Hallus,
Thrasonis militis gloriosi partes Thomas Dickisonus, acturi
sunt.

	Musici.	
	Gulielmus Knoxius	Andreas Edmistonus
Altum	Ionaaes Brunus	quintum Archibaldus Carus
		Thomas Morus
Bassum		
	Georgius Humis	Ioannes Belshesaus
Cantum	Gulielmus Carus	Tenorem Jacobus Moravius,
		cantaturi.

Excudebat Anno DOM. 1681.

(b) Playbill for "Douglas":

(This states that it is the second performance - on 15th.
Dec.; other details follow:
Cast: Digges, Love, Heyman, Younger, Mrs Hopkins, Mrs Ward.
Prologue by Digges; Epilogue by Mrs Hopkins. Old Scots
Music between the Acts. Then comes,)

The play will be performed every night this week and
no more this Season: And as a Report has prevailed that
there are no Places in the Boxes to be had, this Notice is
given, that there are Upper Boxes to be let for this Night
and Thursday and some lower Boxes, as well as Upper, are
unlet for Friday and Saturday.

As many Gentlemen have at Times requested Entrance into
the two small Balconies upon the Stage, over the Stage Door;
Notice is hereby given, that the Decency of the Drama
absolutely obliges such Liberty to be refused to any one,
since by it the Scenes may possibly be interrupted... The
Doors to be opened at Five, and to begin precisely at Six
o'Clock.

(3) Glasgow Newspapers.

There are two newspapers for this period in Glasgow

1. National Library of Scotland, H.I. a. 15.

which give theatrical information. These are the "Glasgow Courant" and the "Glasgow Journal". As with Edinburgh periodicals, extracts dealing solely with medical quacks, exhibitions, and miscellaneous itinerants, have been omitted, and the theatrical items have been condensed.

(a) Glasgow Courant (1745-1760):

9-16 September, 1751:

At Mr Burrel's Hall above the Cross, On Monday the 16th instant September, will be performed, several new and curious Performances; by the celebrated Company of Rope-Dancers and Tumblers; Walking on the small Slack Wire by the famous Russian Boy; Particularly Mr Dominique will run the Running Board eighteen Foot high, and will throw a Somuset backwards from the Top.

Singing by Mr Cunningham and Mrs Vandersluys; Dancing by Mr Vandersluys. The Company intends to perform Monday, Tuesday, Wednesday, Thursday, and Friday. N.B. There will be exhibited new Performances every Night. The Door to be opened at half an Hour past Five and to begin precisely at Six. (Glasgow Journal)

16-23 September, 1751:

At Mr Burrel's Hall ... This present Monday, being the 23d September, Will be performed, A Concert of Vocal and Instrumental Music. Boxes Two Shillings, Gallery One Shilling. Between the two Parts of the Concert will be given (gratis) Rope Dancing and Tumbling, by Mr Dominique and Mrs Garman, Likewise the famous Russian Boy will walk the Small Wire to the Surprise of the Spectators; the whole will conclude with a grand Pantomime Entertainment called Pygmalion, by Mr and Mrs Granier and others. N.B. As our Stay will be but short in this City, we humbly hope the Ladies and Gentlemen will not disappoint themselves, but honour us with their Company.

The Doors to be opened at Five and to begin exactly at Six ...

23-30 September, 1751:

Being positively the last night of our performance in this City, For the Benefit of Mr Dominique. At Mr Burrel's Hall ... This present Monday, being the 30th September, ... will be given (gratis) Rope Dancing and

Tumbling, Particularly Mrs Garman will jump over the Garter forward and backward on the Stiff Rope, such as was never done in this City before. Likewise walking on the small slack Wire by the famous Russian Boy. Dancing both Serious and Comic, by Monsieur and Madame Granier. Likewise a new humorous Dance, called The Soldier and the Sailor, the Tinker and the Taylor, and Buxom Joan of Deptford. The Part of the Soldier, by Mr Dominique; Sailor, by Mr Vandersluys; Tinker, by Mr Francisco; Taylor, by Mr Leclouse; Buxome Joan, by Mrs Granier. To the great surprize of the specators, Mr Dominique will fly over the Double Fountain.

To conclude with a Pantomime Entertainment, called Harlequin Captive, or the Dutchman Bitt.

Mr Dominique, being a Strahger, humbly hopes the Ladies and Gentlemen will favour him with their Company ...

12-19 March, 1753:

This present Evening, being the 19th instant, At Mr Burrell's Hall, the celebrated Mr Stewart will exhibit several extraordinary new Fates in Equilibrio on the Slack Wire, and whilst in full Swing; in Particular, he will balance a Coach-wheel on his Chin, with other Balances which have not been performed here before.

N.B. He will perform during his Continuance in this Town, on Mondays, Wednesdays, and Fridays, and begins every Evening Half an Hour after Seven o'Clock. As his Stay here will be short, it is hoped the Ladies and Gentlemen in the Country will not disappoint themselves.

19-26 March, 1753:

This present Evening, being the 26th instant, at Mr Burrell's Hall ... Mr Stewart ... will stand on his Head on the Wire whilst in full Swing, and quit it with his Hands at the same Time... (Glasgow Journal)

2-9 April, 1753:

We can assure the Publick, that the celebrated Mr Stewart renders himself more famous, than by any of his Fates in Equilibrio, by such a charitable Disposition, as has induced him to stay till Wednesday next (Ten Days beyond his Intention) no doubt at a considerable Expence, on Purpose to exhibit for the Benefit of the City Hospital.

20-27 August, 1753:

The following Paragraph, insert in the

Newcastle Journal, gave Occasion to the subsequent Letter from the Rev. Mr George Whitefield, in his own Justification.

"Newcastle. 11. Aug. By a Letter from a Correspondent in Edinburgh, we are informed, that on the 2d. instant, Mr Whitefield the Itinerant, being at Glasgow, and preaching to a numerous Audience near the Playhouse lately built, he inflamed the Mob so much against it, that they ran directly from before him, and pulled it down to the Ground. Several of the Rioters are since taken up, and committed to Goal ...

(Then follows Whitefield's reply, as in the Scots Magazine of August, 1753.) (Glasgow Journal).

26 November-3 December, 1759:

We hear that Mr Collett intends to entertain such Ladies and Gentlemen as chuse to favour him with their Company, at his Concert of Vocal and Instrumental Music, among other pieces, with the celebrated Masque of Hercules, composed by Mr Handel; to be performed in the manner of an Oratoria ... (Repeated 24-31 December)

(b) Glasgow Journal (1741-1760):

13-20 August, 1750:

On Wednesday next, being the 23d of August, At Mr Burrel's Musick Hall, will be performed a Concert of Vocal and Instrumental Musick; the Vocal Part by Mrs Lampe and Mrs Storer: with a Solo on the Violin, by Mr Manwaring...

(Repeated on 20-27 August, for 29 August)

19-26 August, 1751:

At Mr Burrel's Hall ... Tomorrow being Tuesday the 27th Inst. August, will be exhibited several New and Curious Performances, Never before done in Scotland. By the celebrated Company of Rope-Dancers and Tumblers: Several Surprizing Ballances and Walking on the small Slack Wire, After the Manner of the Grand Turk. Boxes Two Shillings, Gallery One Shilling.

N.B. The Door will be opened at five o'clock, and to begin at half an Hour after five ...

26-August-2 September, 1751:

At Mr Burrel's Hall ... This present Monday, being the 2d of September. Will be exhibited several New and Curious Performances, By the celebrated Company of Rope Dancers and Tumblers: Several

Surprizing Ballances and Walking on the small slack Wire. By the famous Russian Boy, after the manner of the Grand Turk. And to the great Surprize of the Spectators, Mr Dominique will fly over a large Horse with a Man upon him, never done by any Person but himself.

The Company intend to perform this Week on Monday, Tuesday, Thursday and Friday...

N.B. Whereas we are informed by several Gentlemen and Ladies who reside at this Time of the Season in the Country, that they would willingly be entertained with our Performances, we intend to begin on Wednesday, being Market-Day, exactly at 4 o'clock in the Afternoon. Prices as usual.

2-9 September, 1751:

At Mr Burrel's Hall ... Particularly Mrs Garman will dance the Stiff-Rope, with Fetters to her Legs. With Several surprizing Ballances and Walking on the small slack Wire. By the famous Russian Boy. Singing by Mr Cunningham and Mrs Vandersluys. Stage-dancing by Mr Vandersluys, called The Happy Sailor. And, to the great Surprize of the Spectators, Mr Dominique will fly over fifteen Mens Heads, one standing before another. Such as was never done in this Country before.

The whole to conclude with a new Pantomime Entertainment, called Harlequin Restor'd or the Noble Venetian.

The Company intend to perform this Week on Monday, Wednesday and Friday ...

9-16 September, 1751:

(As in the Courant, with this addition)
To conclude with a Pantomime, called Harlequin Restor'd, or the Noble Venetian...

26-February- 5 March, 1753:

We hear that the celebrated Mr Stuart, who is so universally admired, for his extraordinary Equilibres on the Slack Wire, intends to open on Wednesday next, in Mr Burrel's Hall, where he will exhibit several curious Ballances whilst the wire is in full swing.

23-30 April, 1753:

At the New Concert Hall, Glasgow, This present Evening, being Monday the 31st of April, 1753, will be performed a Concert of Music. After the first part of

1. Error for 30th.

which will be presented, gratis, a Comedy, called, Love Makes a Man... The Part of Don Lewis ... by Mr Lee. Carlos by Mr Love. Charino by Mr Stamper. Antonio by Mr Godwin. Governor by Mr Seymour. Don Duart by Mr Davenport. Sancho by Mr Salmon. Page, Miss Hamilton. And the Part of Clodio ... by Mr Griffith. Elvira by Mrs Love. Louisa by Mrs Hamilton. Angelian by Mrs Godwin.

To which will be added, gratis, a Farce, called, The Mock Doctor. The Part of the Mock Doctor by Mr Love. Sir Jasper by Mr Stamper. Leander by Mr Seymour. And the Part of Dorcas by Mrs Love.

No Persons to be admitted behind the Scenes. The door to be opened at 4, and to begin exactly at 5 o'clock... Pit 2s 6d. Gallery, 1s. 6d.

14-21 May, 1753:

This present Evening, being 21st May ... the Historical Tragedy of King Lear ... With the Farce of Miss in her Teens. To begin at 5 o'clock.

On Wednesday the 23d of May ... a Comedy, called, The Merry Wives of Windsor, with the Humours of Sir John Falstaff, and a Farce ...

And on Friday the 25th of May ... A Tragedy, called, Tancred and Sigismunda. With a New Farce, called, Don Quixote in England. To begin this evening ONLY exactly at 4 o'clock ...

21-28 May, 1751:

At the New Concert-Hall, Glasgow, This present Evening, being Monday the 28th of May ... will be presented, gratis, a Comedy, called, The Recruiting Officer.

On Wednesday, the 30th of May ... The Historical Tragedy of Macbeth.

And on Friday the 1st of June ... The Tragedy of Romeo and Juliet...

28 May - 4 June, 1753:

This present Evening, being Monday the 4th of June ... will be presented, gratis, The Tragedy of Jane Shore. With the Farce of Flora; or Hob in the Well.

On Wednesday, a Comedy, called, Provok'd Husband ...

And on Friday, The Tragedy of George Barnwell. With a Pantomime Entertainment, call'd The Cheats of Harlequin, or, The Spaniard Outwitted. The Character of Harlequin by Mr Salmon. Monsieur Sans Chemise ... by Mr Stamper. Frissure ... by Mr Love. Don Furioso ... by Mr Davenport. Pedro Blundering ... by Mr Lancashire. Magician by Mrs Godwin. In which will

be introduced the Skeleton Scene. The whole to conclude with a Country Dance call'd The Rural Sports. With Scenes, Machines, and other Decorations...

4-11 June, 1753:

At the New Concert-Hall, This present Evening, being Monday the 11th of June ... will be presented, gratis, The Unconstant ... With a new Pantomime Entertainment, called, The Cheats of Harlequin ... (with the Characters advertised as before).

On Wednesday the 13th For the Benefit of Mr Lee, The Tragedy of Cato ... with a Farce, called, The Devil to Pay ...

And on Friday the 15th, for the Benefit of Mr Griffith, A Comedy, called, The Conscious Lovers. With a Farce, called, The Lottery ...

30 July-6 August, 1753:

(As in the Caledonian Mercury of

7 Aug.)

(C) Books and Other Publications.

All books, journals, articles, and so forth, referred to in the text, have been cited in full in the foot-notes. No separate list of these therefore is attached.